

Five 'Originals' in Goodman 'Line'

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PUBLISHERS SIDE-STEP PETRILLO

Harris, Reuss, Muzzillo Join BG's Regulars

Trio from 1936 Band Added to Schertzer And Stacy Group

Los Angeles—The Benny Goodman band, in the process of something like a reorganization preparatory to opening at the Astor in New York, will come up with five musicians in its line-up who were with the "original" Goodman band that made history here at the old Palomar in 1936.

Joe Harris, the singing slip-horn player who recorded *Basin Street* with Benny about the time he was launching his first band, is now the partner of Miff Mole in the trombone section.

Reuss May Join

Ralph Muzzillo, who sat beside the late Bunny Berigan in that famous old Goodman band of 1936, is expected to take over the lead-trumpet chair with Benny again when he opens at the Astor.

Also slated to rejoin the band in New York is Allan Reuss, guitarist who shared the rhythm department of the "original" Goodman band with Jess Stacy, Gene

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Charlie Spivak Makes Changes

New York—Charlie Spivak took on a new singer, Leonard Lane, two weeks ago during his stay at the Hotel Pennsylvania here. The trumpet-playing maestro also had a change of managers with Max Schall, who has been handling the business end for Jerry Wald swapping places with Ted Alabaster, Spivak's mentor. Other changes were imminent in the Spivak outfit at press time but details were lacking.

BLUE NOTES

By ROD REED

The army has put a ban on the song *Mademoiselle from Armentieres*—but so far, attempts to ban the mademoiselle herself haven't been too successful.

Butcher song: *Don't Get a Round (steak) Much Anymore.*

The draft is disillusioning the jitterbugettes as it reveals that most of the glamorous bachelors have a wife and four kids.

Icky Vicki thinks Big T is a large demitasse of Orange Pekoe.

That trumpeter who's quitting the biz to go back to his mother's dairy farm says, "I'm entering diplomatic service. It's a Mission to Ma's cow."

This Is Down Beat's Spring Dog Show



First we have Gracie Fields, famous English Comedienne, and her pet Chow, Reggie. Unlike many Chows, Reggie is a friendly and affectionate pooch. His mistress is heard over the Blue Network at 7:15 p.m. daily, Monday through Friday, singing her inimitable songs.



Few canine pets have done as much traveling with a name band as this black cocker spaniel of Jimmy Dorsey's. Vickie is seen here with the master in a dressing room between theater shows. Even the strain of five-a-day can't make Jimmy ignore his faithful pal.



Now here's a hunk of dog—and a beautiful hunk of gal, too. It's Ann Corio, strip-teaseuse superb, with a Great Dane belonging to a fan. He doesn't seem to mind Ann's arm around his neck, proving that dogs are no dopes. Ann is touring west coast theaters, heads east soon.

Dick Gabbe Vice Burton With JD

New York—Dick Gabbe, General Amusement Corporation booker, resigned from that firm two weeks ago to join Jimmy Dorsey's band at the Earle theater in Philadelphia in the capacity of road manager. Gabbe replaced Billy Burton, who is handling enough personal management deals to warrant his staying in town.

Besides the bands of Dorsey and Gracie Barrie, Burton is also the business representative for singers Helen O'Connell and Dick Haymes. Gabbe was replaced in the GAC office by Howard Sinnott.

Goodman After James at Astor

New York—Harry James moves out of the Hotel Astor on June 26, replaced by Benny Goodman, and moves over to Frank Dailey's Terrace Room in Newark for a five day stay. After that, the James band is set to return to the west coast to shoot an MGM movie called *Tale of Two Sisters* and will do a return date at the Astor sometime in December.

Virginia Maxey Joins Bob Allen

New York—Bob Allen and his band, with Helen O'Connell singing singly in the same show, opened at the Capitol theater here on June 3 with a new gal singer, Virginia Maxey, who replaced Paula Kelly.

Will Osborneto Follow Spivak At the Pennsy

Casa Loma Returns In July, T. Dorsey Due in September

New York—At press time, *Down Beat* learned that Will Osborne and his band had been contracted to follow Charlie Spivak into the Hotel Pennsylvania on June 24. The booking came as something of a surprise, in as much as the Penn has always carried name band talent with top commercial drawing power and the Osborne outfit is not quite in that category.

However, from another angle, the deal is an illustration of how hard pressed the hotels are becoming to get top-flight music for their dine-and-dance rooms. Name bands do not make money in hotels; they do clean up on the road, doing one-niters and theater tours and at the present time, there aren't enough bands around to fill all the open and lucrative bookings out on the road.

The Casa Loma orchestra will replace Osborne in July and, in turn, will turn the band stand over to Tommy Dorsey and his crew sometime in September.

James Loses Two

New York — Two of Harry James' men, trombonist Don Boyd and bassist Thurman Teague reported for induction on June 8, while a strong rumor had key sax-man Corky Corcoran also ready for a khaki suit.

Anita O'Day to Sing for Woody

Los Angeles—Seemed probable that Anita O'Day, formerly with Gene Krupa, and recently working as a solo attraction at Charlie Foy's Supper Club in North Hollywood, would be Woody Herman's new canary.

Deal appeared to be pretty well settled at this writing with strong likelihood that Anita would join Herman at the Palladium around June 8.

Carolyn Grey, who did the vocal chores with Woody for several years, left the band here about the time Woody opened at the Palladium.

Sherwood Hires New Vocalist

New York — Bobby Sherwood took along a new band vocalist, Gwen Davies, on his recent trip to the New England territory where he played one nighters. The Sherwood band was set to return to New York on June 10 for a Hotel Lincoln opening, replacing Abe Lyman, who is embarking on a road tour.

Charles Trenet Alive in Africa

New York—Charles Trenet, the French Bing Crosby, whose death was reported months ago, was alive when American soldiers marched into Tunisia recently, and probably is fighting now with the Free French army.

Decline Union Proposals On Outlaw Discs

Won't Withhold Copyrights From Certain Makers

New York — Music publishers, through Walter Douglas, chairman of the MPPA board, advised James C. Petrillo early this month that they cannot see their way clear to comply with his suggestion that they assist the AFM in putting a stop to "illegal record making" by refusing use of their copyrights to any disc manufacturers who may be placed on the union's unfair list.

Douglas told *Down Beat*: "After looking from every angle at the Petrillo proposal to withhold recording rights from those companies possibly engaged in manufacturing bootleg records, we

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Herman's New Herd Clicking, Saxes Intact

Los Angeles—The Woody Herman Herd is clicking 'em off nicely in their Palladium engagement despite numerous new faces in the line-up. Trumpet section is all new with exception of Billie Rogers, and now contains Billy May, former Miller man; Bobby Guyer from the Goodman troupe, and Bill Horan, a refugee from Henry Busse.

Trombone section had one casualty and now lines up with Neil Reid, Jim Burch and Joe Quartell. Saxes were intact at writing with Robinson, Musso, DeFair, DiMaggio and Mondello (Pete).

The rhythm still has regulars such as Frankie Carlson, drums; Jimmy Rowles, piano; and Hi White, guitar; and one new-comer, Gene Sargent, bass; who replaced army-bound Yoder. Carlson is said to have given notice, however.

Proud Daddy On the Cover

Since Fathers' Day is June 20, here's one of the most popular daddies in the band business, Vaughn Monroe. Sixteen-month-old Candy is pushing the middle valve down for papa here. Vaughn, who sings and plays trumpet in addition to conducting his dance orchestra, will have even more fans when his coming movie is released. His talent and personality so impressed the producers of the film that the entire script was re-written to give the band leader a fat part.

Dick Jurgens Demonstrates the Evolution of a Marine



Originally slated for the navy, Dick Jurgens, who disbanded his fine orchestra early this year, surprised friends and fans by joining the marine corps at San Diego last month. Here the ex-leader reports for duty at the base, checking in with 1st Sgt. H. D. Thomas.

Those sharp civilian clothes are out for the duration for the former baton wielder, but he gets some rather nifty haberdashery in return. Here Dick turns over his civvies to Sgt. Clifton Webster. He'll wear "boot" habiliments for the start of his basic training.

"Here's that band again!", but Dick, without his band, is being shown his rifle and pack by Cpl. Don Wheeler (left) and Drum Major Hal Behan. In the marine corps, you must become a fighter first, and then a musician. The boys are telling Jurgens, Dick probably will wind up in a marine band eventually, but not until after he has used that rifle and toted that pack. All Official U. S. Marine Photos.

Redman Cagey About NewOrk

Shortage of Good Men Holds Back Plans for Band

New York—Although Don Redman has been described by several trade papers as actively engaged in forming a new band, the crack arranger-leader told *Down Beat* at press time that his plans for leadership were still vague and undetermined. Redman said that he had been thinking of starting a new outfit but added that even though there was the present day advantage of bookings at fancy prices open on all sides, there was also the disadvantage of getting enough good men together for an ace outfit and the even more bothersome trick of keeping an organization together.

However, Redman has been far from inactive recently. Besides fronting good pick-up bands for stage appearances, he has been hard at work making a series of short subjects for Columbia pictures which should go down as a high water mark in the history of movie jazz music, as the following line-up in part certainly indicates: Trumpets: Ray Nance, Taft Jordan, and Harold Baker; reeds: Harry Carney and Jimmy Hamilton; trombones: Benny Morton, Vic Dickerson, and Wilbur DeParis.

Alexander at State

New York—Van Alexander will bring his band into the Loew's State theater here on July 1 with Betty Carr as the featured vocalist.

Kid Ory Joins Zutty Combo On the Stage

Los Angeles—Kid Ory, one of the participants in San Francisco's recent history-making concert featuring Bunk Johnson and other veterans of the early days of jazz, has joined Zutty Singleton's augmented combo, which opened May 26 as one of the stage acts in *Blackouts of 1943*, Ken Murray's highly successful revue which has been running at the El Capitan theater for over a year.

Zutty's quartet (drums, piano, bass and sax) moved into the stage show from Billy Berg's Swing Club. In addition to Ory, the famous "tailgate" trombone player, who became widely known through his recordings with Louis Armstrong's Hot Five and other historic jazz combos, Zutty has added Bob Sarrell, trumpet.

Paul Martell Augments Band

New York—Paul Martell, whose relief band at the Arcadia has been familiar to thousands of dancers over a period of more than six years, opened as the featured bandleader in that spot on June 4 with an augmented band of 13 pieces. Martell also planned to have both a boy and a girl singer on the stand but at press time, auditions were still taking place.

Allen Holmes' eight piece outfit will take over as the Arcadia's relief band, after closing at the Aquarium, a night club, to take the job. There is a strong possibility that the Arcadia will land a network wire for Martell.

Cy Devore Gets Ayres and Band

Will Become the Manager for Mitch As Well as Andrews

New York—Cy Devore, road manager for the Andrews Sisters, takes over the managerial reins for Mitchell Ayres and his band at the conclusion of a joint Andrews-Ayres booking at the Paramount theater here the first of August.

Mitchell has been handled in the past by Jack Philbin, also mentor of the Johnny Long and Bob Chester outfits, but Devore booked the Paramount date with the sisters for Ayres and will take over completely at the end of what is tentatively set for a six week Paramount backing.

At that time, both the singers and Ayres will leave for the west coast where the Andrews have a picture to shoot for Universal. There is a strong possibility that Ayres and his band will also be given a part in the movie, which is as yet without a title.

Basie Fans Like New Girl Singer

Los Angeles—Count Basie's loyal followers turned out en masse to give him a big welcome at the Orpheum theater, where the Count played a week's run preliminary to opening June 5 at Harry Schooler's new Aragon at Ocean Park.

Generous hand went to the Count's new girl singer, Thelma Carpenter, who may be recalled as having cut some platters with Coleman Hawkins. Just as he was ready to open at the Aragon Basie lost trumpeter Al Killian (to Charlie Barnett). He plucked Snooky Young from Benny Carter's line-up to fill the hole. Another new face in the band is that of Saxman Jimmie Powell, who recently replaced Tab Smith.

Decca Puts Out 'All or Nothing'

New York—Decca Records is re-issuing its Jimmy Dorsey recording, with a Bob Eberly vocal, of *All or Nothing at All*. The tune as recorded by Sinatra on Columbia is selling like hot cakes, and Decca has lost no time in catching on to what should turn out to be a lucrative bandwagon.

Two Spots Close

New York—The Greenwich Village Inn closed for the summer two weeks ago because of a lack of air-conditioning. And the Commodore hotel has shut up its name band Century Room for the hot weather period.

Elisse Cooper Defers Bridal, Joins Glaser

New York—Elisse Cooper, who announced her intention a month ago to leave Jan Savitt's band to get married, has changed her mind.

Elisse told *Down Beat* at press time that she now intends to stay on with Savitt for another six months, at which time she will wed—and also venture out as a single under the booking hand of Joe Glaser, with whom she has just signed a personal management contract. Reason for the change in plans arose when Gabe Gelinas, her husband-to-be, was inducted by the army and the pair decided to wait until life became more settled before going ahead with their marriage plans.

Another new client for Joe Glaser is Jimmy Blair, radio singer, who once worked with Teddy Powell's first band, but, more recently, has been singing on the Blue network's *Basin St.* program. Blair has initialed a contract with Glaser for help with movie and theater work and also has signed with John Cleary for radio bookings. The young singer is set to report to his draft board on August 15 and also expects to become a father sometime in December.

Concert Fund To Buy Discs

New York—ASCAP sponsored a Rachmaninoff Memorial Concert two weeks ago, the proceeds of which were donated to an organization called Armed Forces Master Records Inc. which supplies service-men all over the world with classical discs. The New York Philharmonic under the direction of Howard Barlow, and Sgt. Eugene List, pianist, were the music-makers for the occasion.

Wald and Long Swap Man, Job

New York—Jimmie Maxwell, former Benny Goodman trumpet, is now playing lead for Jerry Wald, having replaced Charlie Zimmerman, who went with Johnny Long. Harry Shockey, trumpet recently with Wald, has rejoined Wald's band. Just to make it a little more confusing, Long replaces Wald's band at the New Yorker Hotel here in mid-July.

Chris Cross Capers Open at Dempsey's

New York—Chris Cross and his Comedy Capers replaced Freddie Fisher at Jack Dempsey's. Band consists of eight pieces and features comedy and entertainment. Will be heard over Mutual three nights weekly.

WhiteHornman Joins Carter

Uan Rasey Takes Snooky Young's Place with Benny

Los Angeles—Race prejudice took another notable defeat at the hands of the musical profession as Uan Rasey, white trumpet player who attracted much favorable notice when he was with Sonny Dunham, joined Benny Carter at the Casa Manana. Rasey stepped in to take the place of Snooky Young, who went with Count Basie, currently at the Aragon, Ocean Park, Calif.

There has been only one other change in Benny's band in recent weeks—the departure of Fred Trainer from the trumpet section and advent therein of Ted Buckner.

Present personnel of Carter band lines up as follows: Uan Rasey, Gerald Wilson, Ted Buckner, Walter Williams, trumpets; Shorty Haughton, Slim Moore, Jay Johnson, trombones; Bumps Myers, Kirt Bradford, Eugene Porter, Willard Brown, saxes; Oscar Bradley, drums; Dillon Russell, bass; Ted Brannon, piano; Savannah Churchill, vocals.

Carter's own sax and trumpet gives him a combination of five trumpets or five saxes. He plans to add a guitar shortly.

Berigan Trust Fund Needs Aid

New York—The Bunny Berigan Trust Fund, set up and controlled by Bob Christenberry and Bob Weitman, managers of the Astor Hotel and the Paramount theater respectively, and M.C.A. booker Harry Moss, was one year old on June 2. The fund was started by Tommy Dorsey the day following Bunny's death to provide for the needs of the great trumpeter's children, Patricia and Joyce. Most of the name band leaders in the business made contributions to the fund, as did many song publishing firms and theaters all over the country.

Because no active contributions have been made to the fund since last January when aid was solicited, it has become fairly depleted. Anyone wishing to make contributions should make them payable to the Bunny Berigan Trust Fund and send them in care of Harry Moss, 745 Fifth Avenue, New York City.

Hildegard Takes Red Skelton Spot

New York—Hildegard back on the Red Skelton NBC show with a program called *Beat the Band* beginning tonight at 10:30 (EWT).

Alvino Rey Alumni Society



Baltimore—Five former members of the Alvino Rey orchestra are in the coast guard. Left to right: Kai Winding, trombone; Irving Goodman, trumpet; Chief Petty Officer Jack Egan, former Rey manager; Bill Schallen, trombone, and Jerry Mulligan, saxophone. Schallen conducts the dance band at the Curtis Bay Training Station, and the others, except Egan, play in the unit.

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In Washington You Wait In Line, And Wait, And—

by Uncle Heathcliffe

Washington, D. C.—This is what is commonly referred to as "war crowded Washington." . . . It's a place where you wait in line for anything and everything—from the use of the bathroom in the morning to getting a cab home at night. . . . If you live in a rooming house, you wait in line to get into the lobby (manpower shortage being what it is, gals are reluctant to release their dates when they bid them goodnight at the door). . . . You sit down to drink in cocktail lounges but you wait in line for a chair. From the rushes in the ones I've been too, I'd say they oughta call 'em cocktail lounges. . . .

You wait in extra long lines to get into theaters, wait in lines for seats and backstage the acts wait in line to go on. . . . The longest lines lead to restaurants at meal hours, and at the end of that line, you get the line, "Sorry, no more of that left." . . . Complain you wait in line to go someplace else. . . . While waiting for dessert the other night at a Child's Restaurant (Cafe des Enfants), the hostess came over to us and asked what we had coming. Figuring she meant food, we told her. Then she explained that the waitresses had left, checks and all, in the middle of the meal. Quit cold cause she was mad.

Name Bands Missing

Speaking of waiting in lines, it seems the longest and most eternal line is the one that's waiting for top notch bands. . . . The visits of the big ones are few and far between, despite the fact that this is supposed to be Number One Boom Town of the country. . . . Most people, particularly service men, will tell you that the best music in this section is supplied by the dance units from the Coast Guard Training Station at Curtis Bay, batoned by Bill Schellen, and the Army's Bolling Field. . . . The new Statler goes in for society bands—with Ted Straeter and Bob Knight sharing the podium.

The Roosevelt comes nearest to catering to the jitterbugs, but the Number One attractions aren't available. Maria Kramer even wanted to bring in the Curtis Bay band and turn profits to the service, but it was ruled out. . . . Barnee must own the Shoreham by now and he's not selling out at this stage. . . . A small outfit led by Jack "Jive" Shaefer has been giving the kids a session at the Casino Royal, but Jack, a former Harry James trumpeteer, was taken by your Uncle a few weeks ago. . . . Then there's Sam Kaufman and his 99 Men and a Girl (well, maybe not quite 99) at the Capitol, and Jo Lombardi and his 13th Street Serenaders at the

Burton Adds Lynn Gardner

New York—Billy Burton, manager of the bands of Jimmy Dorsey and Gracie Barrie, and of singers Helen O'Connell and Dick Haymes, has added vocalist Lynn Gardner to his personal management list. Burton is also opening his own offices on the 22nd floor of the RKO building in NYC, having decided to take a rest from his usual job of traveling with J. Dorsey's band so that he can devote more time to his other name clients.

Dick Gabbe replaced Burton on the road with Dorsey and will travel with him out to west coast where the band is set for a movie.

Musicraft Still Cooking Deal

New York—Musicraft Records, the disc firm which accepted James C. Petrillo's "tax" proposal to end the ban on record-making, told *Down Beat* at press time that its negotiations with the AFM were still pending and that there was still nothing in the way of a happy meeting of minds.

Paul Puner, Musicraft president, said that he was of the opinion that many of the objections raised by other disc executives were specious ones and pointed out particularly that the idea of industry contributing to the social security funds of its union employees was not without precedent, nor unconstitutional, as has been claimed by attackers of the Petrillo proposition.

Earle.

Visit the Old Castle

The housing situation (I mean the places where you reside) is critical. . . . Most of the visiting musicians room at an old castle out near the Roosevelt Hotel. Looks like all it needs is a good thunderstorm, about ten heirs to an estate, a visiting lawyer and a last will and testament to make a good movie. . . . Yep, a real castle, but mighty handy to the visiting members of the Union. . . . The Houston also gets a big play. . . . As for the other housing situation—there's a drive on, gate—so again, you wait and wait.

Delicious Double Dater



New York—Helen Carroll, once with the Merry Macs, now sings with the Double Daters, vocal quartet on *The Million Dollar Band* radio show on NBC. Helen always sang well, still does, and you can't say that the change has done her any harm in the looks department—not after a gander at this curvaceous photo.

Bill Burton's Proteges



New York—Chatting here with Jimmy Dorsey and his current canary, Kitty Kallen, are a couple of reasons why Bill Burton is quitting the road with JD, and will remain in New York to boost business. They are Helen O'Connell, ex-JD thrush, now featured on the radio, and Dick Haymes, former Tommy Dorsey singer, now appearing at La Martinique. Mike Levelle Photo.

Music Publishers Side-Step Union Curb on Records

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couldn't find our way clear to agreeing to such a plan because of the legal complications which might result, referring particularly to the government's anti-trust laws.

Talk Royalty Raise?

Petrillo sent for the publishers and submitted his proposal, believed to be aimed specifically at Eli Oberstein, head of the Classic firm, who has been accused by the union of recording activity in defiance of the ban laid down by the union last August.

Although there have been strong rumors in music circles that Petrillo also discussed with representatives of the publishers the possibility of increasing the mechanical royalty rate, possibly as an inducement to interest the music men in his plan to halt outlaw recording, this was denied by Douglas and other publishers attending the conference. AFM officials would make no comment on any angle of the situation.

Law Fixes Rate

In any event, the present copyright law fixes two cents as the maximum disc royalty to publishers for use of copyrights, so the possibility of an increase would seem to be remote.

It also has been reported that all factions in the AFM were not in strict accord with Petrillo's move to approach the music publishers.

Russell Hurt In Car Crash

New York—Pee Wee Russell, jazz clarinetist, has recovered from a serious leg injury suffered when an army "peep" in which he was riding overturned. Chelsea Qualey and Brad Gowans, both also jazz musicians, were slightly injured in the same accident. At press time, Pee Wee had returned to work at Nick's in the Village, sporting a moustache and minus about fifteen pounds.

Lopez Getting Lots of Radio

New York—Enoch Light took over the band spot at the Hotel Taft here for ten days recently when Vincent Lopez and his orchestra went out on a tour in Canada. Lopez will begin a six week full network mutual wire on his return to the Taft, with an air shot daily from 1:30 to 2:00 p.m.

TD Still Owns Sinatra Third Worth 25 Gees

Singer Dickering To Eliminate Some of 'Pieces'

New York—At press time, Tommy Dorsey still owned 33 1/3 per cent of Frank Sinatra. A month ago the singer made a flying trip to Chicago in an attempt to settle his financial setup with the band-leader. Sinatra is reported to have offered \$25,000 payable over a period of several years to TD for a release from a contract which takes away one third of his earnings.

Besides Dorsey, other reports have credited both Leonard Vannerson and the General Amusement Corporation with having a piece of Sinatra property and the general estimate has been that Sinatra only owns 46 2/3 per cent of himself, Vannerson and the booking agency each having ten per cent.

Newer sources of information indicate that there may be even more chunks taken out of Sinatra's



weekly pay envelope, the result of financial deals made some time before the singer became the current vocal rage.

Dorsey and Sinatra are still on friendly terms and it is quite possible that some settlement satisfactory to both sides will soon be made.

Madriguera At the Roxy

New York—The Roxy theater, which took a few weeks off from its newest policy of presenting name band attractions after Jimmy Dorsey closed there, will go on with that idea again tomorrow when Enric Madriguera and his band open with Carmen Amaya on the same bill.

The Roxy also has signed a contract with Cafe Society at a reported \$10,000 to bring in a Cafe Society unit sometime in September, starring Hazel Scott, Georgia Gibbs, Teddy Wilson and his band, and several other cafe attractions.

Five Members of Original Goodman Band Back Again

(Jumped from Page One)

Krupa, and Harry Goodman. Alto-man Hymie Schertzer and Stacy, the other Goodman "originals," have been back with the band for some time.

Peggy Quits Again

Louie Bellson, the drummer Benny discovered tucked away in Ted Fio Rito's band here last summer, has joined a lot of other well known musicians in the Ferry Command band at Long Beach, Calif. He has been replaced by Howard Keith, recently with Alvin Roy. Bass-man Gus Van Camp is service-bound and is to be replaced by Jimmie Stutz.

Peggy Lee rejoined the band to play several theater dates here but will remain in L.A. with her husband, Guitarist Dave Barbour, when the band heads for New York.

Roseland Bands In Movie Short

New York—Joe Venuti and his band will be featured in a new RKO movie short, as will the Roseland ballroom and Ovie Alston's band. Joe and Ovie lead alternate orchs at the dancery.

Norvo Slices Jazz Cake



New York—We don't know who estimated that this is the 25th anniversary of jazz in New York, but that's what this cake signifies at a recent bash at Marlin's restaurant. Red Norvo is doing the honors, with the moral support of Phil Brito and the composer of *St. Louis Blues*, W. C. Handy. Don't ask us how chick Marilyn Hightower got in on the jazz festival, but don't tell us that she spoils the picture, either.

CHICAGO BAND BRIEFS

Captain Glenn Miller dug the Les Brown band in the Panther Room at the Sherman early this month. He learned that his own all-time record for a week end in that room, established last year and which was cracked by a gent called Tommy Dorsey last month—was topped with a new high by Mr. Brown.

Jan Savitt will follow Les into the Sherman on June 25, to be followed by Sonny Dunham in mid-July, who will be succeeded by Woody Herman and the Herd in August. Somewhere along the line, Ernest Byfield hopes to squeeze in at least one week of Harry James. But it isn't set yet.

Russ Morgan, still holding forth at the Edgewater, and Nick Porozoff, his press agent, seem to have severed relationship, with Nick headed for a slot with a band agency in Kansas City. . . . Bob Locke of that city, once Chicago editor for the *Beat*, is a private at Camp Callan in California, with one eye on aviation cadet training.

On June 22, the Freddy Nagel band, under the baton of George Hamilton, will check into the Aragon for a lengthy engagement. Luscious June Howard, vocalist, will be there, too. . . . Dorothy Donegan, the grinning pianist, went from Uncle Joe's Downbeat Room at the Garrick to the Oriental theater stage to the Latin Quarter. They say she tossed a dinner for Joe Sherman, who hasn't missed a meal since he was first a pugilist.

Bud Freeman (by whom with Estrellita it seems to be strictly cooking with helium) and his cohorts did so well with their initial Sunday jam session at Tin Pan Alley that they struck a deal with the Hamilton Hotel and planned to stage them every week. . . . Betty Grable went through here in a hurry, headed for Harry.

Danny Thomas, comedian who has been the talk of the town for the last two years at the 5100 club, where he started at \$50 weekly, goes into the Oriental theater on July 9 at \$1,250, set by Leo Salatin of the William Morris office. . . . On the same bill will be the Boyd Raeburn band, playing a repeat date within six weeks.

Booking scramble on the Imaginators, three high school kids with a Make-Believe routine, was finally settled. One office set them at the Blackhawk to follow Sir Richard Buckley, another booked them into the Latin Quarter. The boys will open at the Quarter tomorrow, go from there to the Strand in New York at \$700. . . . Pete Brown

THE SCOTTS, They're Tops . . .



Helen Lu and Adele Scott Sisters
America's Newest and Best Cocktail Combo

FEATURING
Piano Solos and Duets
Accordion Solos
Piano and Accordion
Piano and Solos
Piano and Drums
Vocals—Solos and Duets

12 Wks.—Hotel Bolton, Cleveland
16 Wks.—Hotel Kentucky, Louisville
Now Playing 2nd Month in
New Orleans at the
JUNG HOTEL
MCA MANAGEMENT

Adele Sells 'Em



Chicago—Adele Francis, featured vocalist at Helming's restaurant, sang for the crowds at the war bond rally sponsored by the Music War Council in the Loop. Nearly \$18,000 worth of bonds were sold.

and his combo are doing okay at the Silhouette.

Jimmy Dorsey fans are priming for his two weeks at the Chicago theater, opening June 18. . . . Glen Gray and Woody Herman are due on that stage in July, the 9th and 23rd respectively. . . . Doc Basso Trio went into the Garrick Stage Lounge on June 6, and Lola Hill has been held over for four weeks at the Dome in the Sherman. Freddy Woods, pianist, is playing again at Art Houle's new Beverly Lounge.

Ozzie Osborne's contract has been extended at the Town Casino. . . . At press time Marty Marsala and his quartet were headed for either the Bandbox or the Silhouette. . . . Chuck Foster's engagement at the Blackhawk was extended indefinitely, pending his possible switch to khaki, and in the meantime operators of the spot were dickering for Carl Ravazza.

The *Beat* covers the music news from coast to coast.

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Regular Jam Sessions for Chicago Now

Chicago—Jam sessions do not always fall into the right groove, but the second of the series being sponsored by Albert Marks, with the assistance of Bud Freeman and other musicians, certainly came on like a block-buster. It was held in the ballroom of the Hotel Hamilton on Dearborn street, and drew a crowd of more than 200 swing lovers.

Robert Crum, 88 sensation from Elmer's, although scheduled as featured soloist, sat at the keyboard throughout the three hour session and accompanied everybody, in addition to giving out with a generous armful of his own stuff. Red Allen and J. C. Higginbotham from the Downbeat Room of the Garrick were on hand and ready as ever.

Stuff Smith came over from the Three Deuces and brought his bass player, John Levy. Stuff is dishing it out as well as, if not better than ever. Baby Dodds beat it out on the hides all afternoon, and Bud Freeman gave with his sax and emceed the proceedings.

The spot is an ideal one for sessions, plenty of capacity but still intimate enough for the right atmosphere. Marks plans to continue the series from 4 to 7 each Sunday, and if the talent holds up to the standard set by the second bash, it definitely will be a worthwhile contribution to the Chicago scene.

The last half hour of this particular session was devoted to a rocking *One O'Clock Jump*, with all hands on deck, and several volunteer instrumentalists, such as trumpet player from the Tune Toppers and a 17-year-old hornman whose name we missed, dropping in and out for choruses.

Maritime Band Will Cut Disc

New York—Lieut. Jack Lawrence's maritime service band will record two sides of *Heave Ho, My Lads, Heave Ho* within a few days. An earlier trade paper report that the Andrews Sisters would cut one side of the platter was branded erroneous by Lieutenant Lawrence.

The record, which will offer a military rendition of *Heave Ho* on one side and a dance band arrangement on the other, will use only members of the service band. The recording will not be made available for public sale, but will be used exclusively for propaganda purposes with the aim of recruiting men.

Gene Krupa Band Still Working

New York—Gene Krupa's band, intact and without a front man, is booked through June 12, it was learned here at press time. The band, with Harry Jaeger on drums, did a week-end at the Steel Pier in Atlantic City, then opened at the Metropolitan ballroom in Philadelphia.

Movies Beckon



Chicago—Enchanting Gloria Blake, Latin Quarter Q-ty, not only is in line for an NBC build-up, but has a screen test for 20th Century-Fox on the fire. Gloria's got it, and it won't be long now.

BANDS DUG BY THE Beat

JAY McSHANN

(Reviewed at Band Box, Chicago)

Kansas City Jazz in the person of Jay "Hooty" McShann and his boys slipped into Chicago's Loop unheralded late last month. The Band Box house band, under the direction of Boyd Raeburn, availed themselves of a week at the Oriental theater while the Box management pulled a "sleeper" by presenting a lusty colored jazz band with a sturdy kick. In addition to nightly appearances on the bandstand the group was presented on a half-hour broadcast over CBS-WBBM nightly. Although they had come and gone before many of the Windy City jazz fans were aware of their presence, they very definitely left behind them an impression, enough of one in fact, to earn them a regular engagement of eight weeks probably starting in July. This reviewer caught the band on closing night and found the spot packed with enthusiastic patrons listening and dancing to a band repertoire largely made up of jazz arrangements.

Highlight of the band proves to be the piano artistry of McShann. Here is jazz piano with an original style yet incorporating a bit of Hines here and a bit of Basie there. McShann excels Basie as a soloist and sparks his rhythm section with as much drive as does Basie his section. Jay also shows a fine talent in playing accompaniments to his singers. His backing is terrific, whether it is a blues shout or a popular ballad of the day.

The McShann rhythm section drives with a beat that is typical of and associated with Kansas City. Made up of piano, drums and bass, it is the only part of the band that has remained from the original group that left KC with McShann several years ago upon the release of the classic *Confessin' the Blues* on Decca Records. However, the blues singer who helped make that record is still a feature of the organization. Walter Brown, who did the vocalizing on *Confessin'*, now writes his own lyrics to the blues arranged by Jay and Skippy Hall. Unfortunately, WBBM banned all blues vocals on the broadcasts. Consequently, Brown sang *When My Dreamboat Comes Home* nightly.

This band's book is laden with many originals. Jay's nickname is "Hooty" and hence the title of their theme—*Hooty Blues*. There is also a number called *Hold 'Em Hooty*. They have waxed a dozen sides for Decca, the last two of which are due for release any day. Tunes are *Jumpin' the Blues* (Vocal by Walter Brown) and *Get Me On Your Mind* (Vocal by George Hibbler—a blind blues singer who no longer is with the band).

Jay and his band have that freshness and enthusiasm that typified Basie at the Grand Terrace back in 1936. They have smoothed out some of the roughness they had a year ago when playing Chi-

Band Leaders' Honor Roll

ARMY

Max Azkias
Ray Alderson
Bob Armstrong
Zinn Arthur
Jimmy Baker
Layton Bailey
Howdy Baum
Eddie Brandt
Bobby Byrne
Russ Carlyle
Larry Clinton
Munroe Compton
Jerry Colick
Marvin Dale
Bobby Day
Buddy Delaney
Eddie Desmetter
Freddie Ebner
Sagar Ellis
Shinnay Eantis
Charles Flak
Ernie Foster
Emerson Gill
Cecil Golly
Allan Gordon
Bob Harris
Bob Helm
Harzee Henderson
Dean Hudson
Sonny James
Joy Kearns
Buddy King
Teddy King
Wayne King
Ivan Kobasie
Carl Koerbel
Al Kvale
Bill LeRoy
Buddy Lewis
Johnny Lewis
Henri Lieban
Ray McKinley
Mel Marvin
Glenn Miller
Herman Miller
Eddie Morgan
Hal Munro
Freddie Nagel
Sev Olsen
Pancho
Ray Pearl
Larry Press
Dave Rose
Dick Shelton
Wally Stecker
Ray Steinberg
John Sullivan
Piercen Thal
Chuck Travis
Paul Tremaine
Bill Turner
Joe Vera
Mickey Vitale
Hal Wallis
Jon Wells
Buddy Williams
Mercedith Wilson
Sterling Young

NAVY

Del Casins
Buddy Clarke
Jolly Cohen
Emory Deutsch
Sam Donahue
Saxie Dowell
Eddie Duchin
Sleepy Hall
Bill Hammet
Art Jarrett
Hal Leonard
Michael Loring
Clyde McCoy
Tommy Marvin
Bobby Parks
Vincent Patti
Artie Shaw
Herb Sherry
Ralph Stuart
Joe Studt
Claude Thornhill
Orvin Tucker
Enail Velasco
Lu Walters
Ranny Weeks
Herbie Woods

COAST GUARD

Jimmy Grier
Joanquin Grill
Dick Skidzie
Rudy Vallee

MARINES

Dick Jurgens

MERCHANT MARINE

Cornel Marks
Ted Woomer

RCAF

Duke Daly
Billy Thomson

ago's Savoy. The sax choirs and brass ensembles are well integrated and there are several creative soloists. Alto man Walter Bell, trumpet man Curtis Murphy and David Mitchell on trumpet are outstanding. Ramey the bassist really feels the music and is not mugging a la Donegan, the crowd stops to listen to the bass as well as to dig the man knocking himself out.

Personnel: Jay McShann, piano and leader; Gus Johnson, drums; Eugene Ramey, bass; Clyde Burkhardt, George Bell, trombones; Robert Merrill, Curtis Murphy, David Mitchell, trumpets; Joe Evans, Walter Bell, Harold Stager, John Dugan, sax; Skippy Hall, arranger; vocalist, Debby Robinson and Walter Brown.

—hoe

The *Beat* covers the music news from coast to coast.

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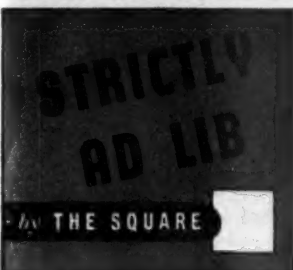
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c/o Postmaster



Two days before he was inducted, Freddy Nagel wed Barbara Rand at Palo Alto, California. And how he wooed when a Chicago columnist predicted that he soon would commit matrimony! . . . Gray (Don't Even Mention Tie-Toc to Me) Gordon is said to be a corpsman at the naval hospital in Bethesda.

Battling Billy Burton, who is running neck and neck with Joe Sherman of Randolph street in the matter of becoming embroiled in fistfuffs, had two new slugfests recently, with comic Joe Frisco and headlander Phil Spitalny as opponents. . . . Look for drummer George Weitting to join Jan Savitt. . . . Frank Cooper, who brought Sinatra to GAC, is cutting out from that agency to go on his own. . . . Dick Haymes signed with Decca for three years.

Habitués of Chicago's Panther Room wonder whether LaVerne Linroth, College Inn model, will return to work



—or mind her new hubby, Lieutenant S. D. Aaronson of the marines. . . . And whether interest in a band leader caused Jean Dean to overstay her vacation in Manhattan. Both beauties were pictured on page four of the last Beat.

Duke Ellington is toying with a long-time hunch to produce a musical show based on the Frankie and Johnny legend. . . . LaVerne Andrews, one of the three of the same name, has had a nose bobbing. . . . Gracie Barrie gave her vocalists, Jimmy Palmer, a four week vacation with pay when she went into the Paramount with Frank Sinatra on the same bill.

The Captain Glenn Millers have adopted a three-month-old baby boy called Stephen. . . . Dave Mann has replaced Joe Rann on piano with Jimmy Dorsey. . . . As soon as the King Sisters finish their MGM pic, the only unmarried one, Donna, will become the bride of Ensign Jim Conkling. Then the quartet vacations until fall, so Yvonne can have her bay-bee.

George Gingell, Sammy Kaye's road manager, left the band on June 3 for you-know-where. . . . While Charlie Ryan of the Smoothies has been deferred. . . . Who's got a band to be fronted? Mickey Alpert, Isham Jones and Al Donahue are seeking one each, as are singers Dick Todd and Blue Drake.

Rumor had Ben Cutler's crew skedded for a break-up at the conclusion of its recent Arcadia engagement on Broadway. . . . Shame on the Beat! It reported the death several months ago of Larry Taylor, former Barnet vocalist and it was a gross exaggeration. He's working for the Dorsey Brothers music firm.

Dick Ballou, former stick-welder, is working for the Long Island railroad in New York. . . . Fritz Kreisler received his American citizenship papers three weeks ago. . . . Uncle beckoned to Leo Talent, head of Mutual

Music, who asked deferment until September to clean up his affairs.

Fitch, accused of over-looking instead of looking over colored units, presented Ellington a couple of weeks ago to refute any such impression. Wonder if it made 'em realize what they've been missing? . . . Don't know when Ozzie Nelson listened to the Stan Kenton crew, but if he didn't, then his arranger must have. And it's a good kick.

Mary McCarty, once vocalist with Anne Hodgman's all-gal band in New England, is in SPAR headquarters in Washington. . . . Service bands are beginning to use canaries—and the rush is on. Charlie Brosen of the Alvino Rey gang, dickering to join a certain unit, was asked to bring along his wife, Peggy McCarty, to chirp.

Captain Ed Flynn, former Beat rep in New York, is on the MGM lot in Hollywood, assisting in the production of *See Here, Private Hargrove*, which was written around life at Fort Bragg, North Carolina, where Flynn has been stationed. . . . Peggy Lee is expecting a little vocalist (or git-man) and quit Goodman after the Golden Gate theater date in San Francisco. Hubby Dave Barbour, guitarist, is jobbing on the coast.

Milwaukee Local Buys War Bonds

Milwaukee — Jerzy Bojanowski has again been selected as conductor of the orchestra which will present weekly concerts in Milwaukee parks this summer. . . . Ralph Miller, former local leader now in the navy, returned on a furlough from Panama. His former band, now under the baton of Howie Emerson, still holds the fort at George Devine's ballroom. Local No. 8 recently purchased \$5,000 in War Bonds from its surplus. . . . Chic Hager, two-beat drummer, has left Myron Stuart's band to form his own group at the old Miami club. . . . Eddie South currently wowing 'em and playing to SRO at Lakota's. . . . Ken Harvey has given up his band and has gone on tour to entertain the men of the armed forces. At present, Ken is in Alaska.

—Sig Heller

Blues Singer



Chicago—Jeanette Davis, blues singer, is featured with the Groover Boys on NBC broadcasts from here. Like we always say about keen-looking canaries, the beauty of Jeanette's voice is only exceeded by her physical charm.

Stan Wood Ork Starts 7th Year

Montreal—Concluding a run at the Palais Royale ballroom in Toronto, where he played opposite Bert Niosi, Montreal's peer of the solid stuff, Stan Wood and his fine crew, are back at the Belmont Park pavilion.

This is Wood's seventh consecutive season at Belmont.

Stan lost trumpeter Harold Fairchild to the air force. Fairchild is now in training at Lochine Manning depot. . . . Pianist Reid MacLeod now in the army and Paul Schnobb is the new 88-ist everyone hereabouts is raving about. Paul also pens some dandy arrangements.

Tab that solid rhythm that drummer boy Ray "Cookie" Cook of Peterboro pounds out. He's one skin pounder around here who really rates a rave. While Jimmy Briegleb plays fine lead alto.

—L.A.C. Duke Delory, RCAF



Marquita Rivera, the comely queen on page two of the last issue, closed her engagement at Leon & Eddie's early this month and opened at the Plantation club in Long Branch, N.J. Quita expects to have her own orchestra again before long.

. . . Ida James, former vocalist with Erskine Hawkins, is doing a single at Small's Paradise in Harlem.

Doc Wheeler, who fronted the co-operative Sunset Royal band, is working with a small combo at the Congo club in Detroit. . . . The Townmen, in their eighth week in the Raleigh Room of the Warwick in N.Y., have been signed for several Paramount movie shorts. . . . The Three Rhythm Bees have opened at the Cootie Club No. 1 in Cleveland.

Erskine Butterfield, currently at the Dome in Minneapolis, has signed with Frederick Brothers, his first contract with an office. Walter Bloom will continue as his personal manager. . . . Buddy Hoff and his band, five men and a girl vocalist, concluded a long engagement on June 4 at the Brass Rail, Savannah Beach, Ga.

Four summer spots booked by MCA have closed, due to gas rationing and the scarcity of liquor. These include Bill Green's, Pittsburgh; the Vogue Terrace, McKeesport, Pa., where Ted Fio Rito was set to open; Dunes club, Virginia Beach, with Cal Gilford booked for the season, and Tybee Beach, Savannah, with the Don Seat Quintet going to Ohio-Pick hotel in Youngstown instead.

Little Jack Little has given up his quartet and will work as a single, starting June 26 at the Helene Curtis cocktail lounge in Charleston, S. C. . . . George Storney has left Dempsey's in Manhattan and is currently at the Detroit Athletic club. . . . Harding & Moss, two boys playing piano and organ, and Billie Joyce, girl vocalist, have been brought east by MCA from the

west coast and are at the Colonial Inn, Paterson, N. J.

Arlane Trio, recently at the Dixie hotel in Gotham, have changed their name to Air-Lane and are set at the Academy of Music (N.Y.) as the sole stage attraction, doing three shows daily. Trio features electric organ, two novachords, guitar, vibes, accordion and piano and is first small unit to receive booking for an indefinite period into a presentation house.

Dale Sisters Trio have left Washington and are at Murphy's in Trenton, N. J. . . . Pat Travers and Her Men About Town go into the Hotel Belvedere, N. Y., on June 18. . . . Louise Carlyle has taken over brother Russ Carlyle's band, currently at Idora Park, Youngstown, Ohio, while he serves Uncle Sam.

The Frank Victor Quartet, featuring Connie Howell on vibes and Lydia Ehren on accordion, are held over at the Neptune Room, Washington, D. C., until August 1. Victor used to play guitar for Adrian Rollini and Connie had her own unit before she joined him. . . . Saxman Nye Mayhew and his five-piece moved June 9 from the Hotel Bossert, Brooklyn, to the Monte Carlo in Manhattan.

Mary Sutherland, guitarist-singer at the Blue Mirror in Brooklyn, was in the Hellspoppin' show for three years. . . . Dell Forrest, trumpet player with Clyde Lucas and more recently with Harry James, formed a small combo under Consolidated aegis and made his debut at the Helene Curtis lounge in Charleston. . . . Joe Higgins, who headed Moe Gale's cocktail unit department, is in the coast guard.

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c/o Postmaster, San Francisco, Calif.

Hutch Seriously Ill, Must Layoff For Some Time

High Blood Pressure
Casa Loma's Grief;
Jack Pageler Joins

Los Angeles—Clarence Hutchenrider, more seriously ill than was first suspected when he was forced to leave the Casa Loma band during the final week at the Palladium, will be unable to work for a month or more.

Hutchenrider was suffering from nasal hemorrhages induced by high blood pressure. He was placed in a local hospital and his condition became so serious at one period that three blood transfusions were necessary.

Pageler for Pee Wee

He is now resting at the Hollywood apartment where he is staying with his wife and child.

"Hutch" has been replaced temporarily by Ted McKay.

Jack Pageler, trombone player who doubles as a vocalist and entertainer, has been signed to replace Pee Wee Hunt, who was expected to leave the band at the close of their engagements in coast theaters. Pee Wee is ending his 16-years of association with Casa Loma to join the Los Angeles advertising firm of Smith & Bull.

Briglia Still Waiting

Nature of the trombone player's duties has not been revealed, but it is believed that he may be in line to become a radio "disc jockey," as Smith & Bull handle a number of accounts using radio advertising of this type.

Drummer Tony Briglia, who reported here for his preliminary physical exam, was still waiting to hear the results at writing.

Spivak Band Set for Bow On the Coast

Hollywood—Charlie Spivak and his band are due to arrive here around August 1 to start work on their movie job for 20th-Fox. Band is spotted in *Pia Up Girl*, which will star Betty Grable, now linked romantically with Charlie's rival as a trumpet-playing leader, Harry James.

Spivak is set to play the Palladium starting September 15 and plans to complete his flicker chore before starting the dance date. It will be his first appearance on the coast since he played here with Ben Pollack at the old Cotton Club in 1937.

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OIL BOTTLES HAVE APPLICATOR TOP

Steve Brodsky

Before and After on Movie Set



Hollywood—Most movie fans understand that recording and photographing processes are done separately on a movie set, but here's how it actually looks. Above: Virginia O'Brien, Gene Kelly, Lucille Ball, Tommy Dorsey and Red Skelton make the sound track of *Friendship for the Picture*, *DuBarry Was a Lady*. Below: This is how the same characters, but in different order, will look on the screen when you hear the song coming at you. In front of the cameras, they go through the motions to a play-back of the sound track.



Rudy Will Not Drop Air Show

Los Angeles—Rudy Vallee, reported in a Washington dispatch to a Hollywood trade paper to have been raised from C.P.O. to the rank of lieutenant in the coast guard, said here that he knew absolutely nothing about the reported promotion and doubted if it were true. He also said that if he were offered a commission he "probably would not accept."

Rudy also denied that he expected any military order forcing him and other radio performers in uniform to drop their entertainment activities and devote all their time to their military duties.

L.A. Local Limits Radio Remotes

Half Hour Nightly
Unless Musicians
Get Extra Pay

Los Angeles—Local 47 has at long last put restriction on length of time niteries may air bands via remote broadcasts. New ruling issued by the union states that such broadcasts must be limited to one-half hour per night unless the musicians are paid extra for such service.

Although a few AFM locals have regulations calling for extra pay for musicians who broadcast from niteries no such rule exists here; therefore a remote broadcast is just a headache and extra strain for a musician, who gets nothing out of the broadcast but a dirty look if he happens to hit a bad note, while the niter operator gets his advertising and the bandleader gets the publicity.

Ruling will not affect name bands in which musicians are generally paid well over scale nowadays, anyway. It is aimed at relatively small spots broadcasting over local stations and in which musicians earn only \$40 to \$50 per week.

Sympho Bowl Date Cancels Bonds Show

Los Angeles—Hints that there was something of a run-in between Mrs. Leland Atherton Irish, boss of the Southern California Symphony Association, and the U. S. treasury department, which wanted, but did not get, the Hollywood Bowl for a July 4 "Information Please" bond-selling show, were denied by spokesmen for both sides.

"Just a bit of misunderstanding," was the comment from interested parties.

It seems that treasury representatives had lined up the quiz program, with Jack Benny as guest star, for the July 4 date, and after premature announcements that the deal was set, discovered that the Standard Oil of California, which is sponsoring ten broadcasts by the Bowl ork this summer, had signed a contract calling for its first broadcast from the Bowl on the same date, with Paul Whiteman as conductor.

Bob Crosby to Head OG Show

Los Angeles—Bob Crosby headlines a new Old Gold program scheduled to hit the NBC air waves from Hollywood starting July 9.

No other details of the show, which is being put together by the J. Walter Thompson agency, were determined at this writing except that Bob would be backed by an 18-piece ork and that it would be the policy to introduce a new girl singer on the show every week.

Just Too Good

Hollywood—Adolph Deutsch, who turned out one of the most effective film scores to date for the Warner epic, *Action in the North Atlantic*, created a musical replica of a Bronx cheer (delivered by Alan Hale as a salute to Hitler) that was so realistic that it failed to pass the sanitary regulations of the Hays office.

Actual performance of the well known razzberry cheer is forbidden in pictures under the Hays code. For the scene in which Hale delivers the unmistakable lip gesture, Deutsch's first musical reproduction was so much like the real thing that the Hays office ordered, and got, a re-make of that section of the sound-track containing the effect.

LOS ANGELES BAND BRIEFS

Benny Carter, whose present band is rated by this scribbler as the most promising combo to come over the musical horizon since Count Basie came out of Kansas City, has done such a bang-up job for the Zucca boys at the Casa Manana, far out (for these times) in Culver City, that they plan to put the band in their No. 1 Hollywood spot, the Hollywood Casino (currently housing Noble Sissle and his sepia revue) starting July 30.

Matty Malneck, who closed his long run at the Biltmore Bowl early this month to make way for Ted Lewis, was being sought by the operators of the Louisiana to re-open the Wilshire Blvd. niter, which has been dark for a short period and lights up again soon to the swishing of Sally Rand's flutter fans.

"Jive Junction," the new hottery that opened last month to the accompaniment of much ballyhoo with Harlan Leonard's ork, the Charioteers and other good sepia features, apparently didn't catch the cash customers. It was shuttered at this typing, but an early

re-opening was promised under the name of Gene Austin's "Blue Heaven." It was planned to have Austin and that swell Saunders King Sextette, which deserves far more attention than it got as the extra-added-attraction at the Aragon.

Billy Berg, who has been plugging along with one band, Cee Pee Johnson's, at his Swing Club since Zutty Singleton moved onto the stage of the El Capitan Theatre as a feature of *Blackouts of 1943*, reported dicker for Louis Jordan.

Key Spotters

Casing the Key Spots: Biltmore Bowl—Ted Lewis; Trianon—Jimmy Lunceford; Grove—Freddie Martin; Casino Gardens—Jan Garber; Florentine Gardens—Muzzy Marcellino; Palladium—Woody Herman (with Stan Kenton coming June 29); Ciro's—Emil Coleman; Trocadero—Eddie LeBaron; Mocambo—Phil Ohman; Radio Room—Mike Riley; Streets of Paris—Art Tatum Trio; 331 Club—King Cole Trio; Biltmore Rendezvous—Dale Cross; Hollywood Tropics—Maurie Sherman; Club Alabam—Lee Young; Hollywood Cafe—Savoy Sultans.

Notings Today

Mickey Gillette, well known Hollywood sax teacher and musician (also an attorney and radio ork manager) is out of the army on a medical discharge. . . . Another medical discharge is Norman Granz, who staged those great jam sessions at the Trouville here last summer. He is now making ar-

rangements to start them again at Herb Rose's 331 Club.

Al Siegel, who taught Grace Moore to sing Minnie the Moocher, is back in Hollywood as accompanist to Dolores Williams, currently drawing featured billing at the Trocadero. . . . Little Rachel Goodman getting ready to welcome a cousin in the family as Benny's brother and band manager, Freddie Goodman, prepared for the floor-pacing act on or about June 10.

Earl Dancer's new stage production, *Africana*, had a hectic opening at the Music Box Theatre. Too much talent and not enough rehearsal was the consensus among reviewers. Harlan Leonard batons the pit orchestra. . . . Hollywood's "Circle" cafe into the musical spotlight with advent here June 3 of Herb ("Flamingo") Jeffries and the Eddie Beal Trio.

Thanks to Mort ("Tin Ear") Ruby for that copy of the Camp Hahn "Tracer," a swell service men's newspaper, which brought us the news that Leonard ("Doc") Stallcup, ork contractor for many a Hollywood radio show and active at one time in Local 47 political affairs, has been promoted from captain to major.

Attention, musicians at Ft. Scott, Calif.—If you know a drummer there (or anywhere) named Bill Mauers, ask him to send us his correct address.

Bing Heard But Not Seen in Pic

Hollywood—Bing Crosby, who stars in his own pictures at Paramount, will contribute one song to Paramount's *Miracle of Morgan's Creek*, starring Betty Hutton and Eddie Bracken, but will not be seen in the picture.

Unusual situation was brought about by the fact that the story called for a music shop sequence in which a Bing Crosby recording is supposed to be played. Crosby made a special recording for the sequence of a song by Paramount's Producer-Director Preston Sturges called *Sleepy Summer Days*. Recording will appear to be played by Betty Hutton in the music shop sequence.

(Note: In interesting pictures department)

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The Po ists rele attention Benny G breaks fo the band i ment. It the writer to find sui for the a and the Singer De The Go show play the town for the op effective i that soun Mary Lou The music later subm ment for t routine. From th to New Y quences ar so that Be play some righteously Know (as drums, bas and with Benny and through we Jimmy Row

MOVIE MUSIC

by Charles Emge

(Note: Inquiries for information regarding interesting musical sequences in motion pictures will be answered gladly by this department.)

In MGM's *Du Barry Was a Lady* Tommy Dorsey and his band draw the best presentation yet afforded any musical organization since the big rush started to put music names in pictures. *Du Barry* is a super-lavish, technicolor production of the Cole Porter stage musical that has everything that war-tired audiences are demanding—good music, beautiful girls, laughs, mild romantic interest.

The Dorsey band, smoothly fitted into the show as playing at the niter that serves as a locale for most of the action, is heard in numerous sequences throughout the picture, not only in specialties by the band, but also as accompaniment for dance and production numbers. At no time, however was the band merely used as a nucleus for a recording orchestra of 50 to 60 men. The band is recognizable even when not seen, the only augmentation having been in the doubling of Tommy's regular string section.

Old T. D. Stars Seen

Dick Haymes, Jo Stafford, the Pied Pipers, Buddy Rich, Ziggy Elman and the other Dorsey stars of yesterday get nice breaks. Elman and his fellow trumpet-player, George Seaburg, provide a good sequence in a "carving contest." The band also has something in the picture that it never had anywhere else—a piano duo consisting of Joe Bushkin and Milt Raskin (who was joining the band at that time to replace service-bound Bushkin). A good kick is a sequence in which the band beats out 20th Century rhythm while decked in 18th Century court costumes (in the dream sequence).

For the T. Dorsey band fans this picture may bring a pang of sadness, for it was the last time many of those seen in the picture worked together.

Three good songs from the stage production were carried over into the screen version—*Do I Love You*, *Katie Went to Haiti* (sung by Virginia O'Brien), and that greatest of musical burlesques of the corny manner, *Friendship*, recorded and performed by Skelton, Lucille Ball, Gene Kelly, Virginia O'Brien and Tommy. Tommy carries off his own bits in the picture with his usual assurance, and he seems to get a hearty kick out of taking part in a dance at the finale.

Dorsey's numbers were arranged by his own Sy Oliver and Alex Stordahl. George Bassman, Roger Edens, and Leo Arnaud contributed the scoring and orchestration for the studio orchestra numbers, which were conducted by Georgie Stoll.

The Powers Girl (United Artists release) doesn't rate serious attention as a movie but the Benny Goodman band gets fair breaks for a picture in which the band is never an essential element. It is pretty obvious that the writers were rather hard put to find suitable spots in the script for the appearance of the band, and the other musical feature, Singer Dennis Day.

The Goodman band opens the show playing at a state fair in the town that serves as a locale for the opening scenes, doing an effective rendition of *Roll 'Em* that sounds like the original Mary Lou Williams arrangement. The music in this sequence is later submerged into accompaniment for the inevitable jitterbug routine.

From there the action shifts to New York and several sequences are thrown into a niter so that Benny and his boys may play some more. They give out righteously with *I Know That You Know* (as a quintet for piano, drums, bass, clarinet and guitar) and with *Ons O'Clock Jump*. Benny and his soloists come through well, particularly Pianist Jimmy Rowles (now with Woody

Saddle Pals



Culver City, Calif.—There's more than a touch of Texas in the music dished out at the Plantation here by Jimmy Wakeley and His Saddle Pals band. Jimmy has an interest in the spot, and has just been signed by Columbia for a picture.

Woman Writer Is 'Unknown Soldier' Of Service Show

Los Angeles — The "Unknown Soldier" of the successful service men's stage production *Hey Rookie*, which has grossed over \$250,000 during its run at the Belasco theater here, is a woman—Mrs. Doris Colvan, who wrote practically the entire show but to date has never received any credit.

Mrs. Colvan's part in writing the sketches and practically all of the show's book was hushed up because military tops wanted the production to appear to be an all-soldier effort. When the show was purchased by Columbia Pictures for the purpose of making a screen version (for \$25,000, which was turned over to the Athletic fund at Ft. MacArthur) Mrs. Colvan's emotions were naturally somewhat mixed. She put in for a little recognition and got—a little!

Herman). Peggy Lee looks nice and sings well in *The Lady Who Didn't Believe in Love*, but it's not the best material for either Peggy or the band.

Benny gets away with his few speaking parts effectively enough, but an oddity is the fact that he is seen in the picture without his glasses. It isn't a good dodge as the specs are very much a part of Benny's personality. Like anyone else who wears glasses all the time, he looks funny without them.

An interesting musical angle is the fact that Louie Bellson, the drummer seen in the picture did not join Benny until after the band had pre-recorded their numbers for the picture. The drummer heard is Frankie Carlson, who was borrowed from Woody Herman to do the recordings.

Answering the Mail:

Margaret Arpino (Minatoka, N. J.): That music played just prior to *At Last* by Glenn Miller in *Orchestra Wives* had no title other than *Boom Shot*. It was written especially for that sequence, in which the camera traveled over the dance floor on a big crane, known in the studios as a "boom." The music was by Miller and Bill May.

George R. Heinel (Wilmington, Del.): It is doubtful if even the saving on film could induce the movie bosses to re-issue those old film musicals you mention. Revivals of old pictures have never been very successful. However, they tell me that if you can get enough people in your locality to request an old picture from a local exhibitor, the exhibitor can get that picture.

Pvt. Donald Ross (Ft. Lewis, Wash.): We're glad to settle that bet for the boys in your barracks. Woody Herman did not play anything in *Blues in the Night*. All the clarinet solos were recorded by Archie Rosato of Hollywood. You will see and hear him in the forthcoming picture *Jam Session* as clarinet man with the Casa Loma orchestra.

ON THE BEAT IN Hollywood

Hazel Scott, who recently completed specialty stint in MGM's *I Dood It* (Red Skelton, Jimmy Dorsey, et al), goes back to Columbia for spot in *Tropicana*, a major musical now being prepared on Gower St. lot. Xavier Cugat also set for *Tropicana*.

In Republic production, *Thumbs Up*, Wally Vernon sings new ditty by Jule Styne & Sammy Cahn titled *Best Tunes of All Have Gone to Carnegie Hall*. Another of the duo's ditties for same flicker is titled, *Love Is a Corny Thing* (Ask Spike Jones).

Victor Young turned out a miniature piano concerto to be played by Diana Lynn in her role as one of the four musical Angel Sisters in the Paramount picture titled after Johnny Mercer's song, *And the Angels Sing*. Girls also form an instrumental quartet for the picture composed of Dorothy Lamour, guitar; Diana, piano; Mimi Chandler, accordion; Betty Hutton, clarinet. Par's ork contractor, Phil Kahgan, lining up ace Hollywood musicians to "dub" the music for the girls.

Susanna Foster, Universal's young singing actress, will sing four standards in her forthcoming picture, *Angela*. Songs cleared for Susanna are *Open Thy Heart* (Bizet), *L'Amour, Toujours L'Amour* (Friml), *With A Song in My Heart* (Rogers & Hart), and the Italian folk song, *Ciribiribin*.

Earl Brent of MGM music dept. has written a song especially for those luscious Wilde Twins entitled *Carbon Copy*. The kids will sing it in their next MGM picture.

First of the new Jerome Kern-Ira Gershwin songs, written for Columbia pic, *Cover Girl*, was recorded with 45 piece ork under Columbia's Music Director Morris Stoloff. Title is *Sure Thing* and is used in a production number built around a race track of 40 years ago.

Negro children's choir, organized by Ben Carter (the actor, not the bandleader) is getting nice breaks in pictures. 16-voice group made good impression in previews of Universal's *Mr. Big*, has already been signed for another picture on same lot.

Phil Moore arranged music for Lena Horne's song, *Somebody Loves Me*, which she does in MGM's forthcoming musical, *Up and Down Broadway*. Phil will also be seen at the piano as accompanist for Lena in the sequence in which she does the number (a role Phil has held frequently in real life). Mixed recording ork included Lee Young on drums and Barney Bigard on clarinet.

Milt Britton band into Republic's Judy Canova starrer, *Sleepy Lagoon*.

Al Newman, 20th-Fox composer-conductor, to New York to sound-track choir of St. Patrick's Cathedral for portions of his score for *Song of Bernadette*. Group will not be seen in picture.

Peter Meremblum's Junior Symphony Orchestra, which has graduated several full fledged musicians since it was featured a few years ago in the picture *They Shall Have Music*, was signed up intact for the MGM picture, *Russia*. Kids, who range from 10 to 17 years of age, will be seen in sequence representing school for musical prodigies.

Four Crosbyites On Mercer Show

Los Angeles—Four members of the old Bob Crosby band are in the orchestra headed by Paul Wetstein for the new "Johnny Mercer's Music Shop" air show. They are Eddie Miller, Matty Matlock, Doc Rando and Nappy LaMare. Wetstein, who is drawing his first shot as a radio music director, was also with the one-time Bob Crosby band as arranger.

The new show, a summer replacement for the Bob Hope-Pepodent program is scheduled to start June 22.



Current

The Powers Girl (United Artists), Benny Goodman.

Cabin in the Sky (MGM), Duke Ellington orchestra, Louis Armstrong (as a single). (Reviewed June 1.)

Reveille with Beverly (Columbia), Count Basie, Freddie Slack, Duke Ellington. (Reviewed June 1.)

Johnny Comes Marching Home (Reviewed May 1).

Hit Parade of 1943 (Republic), Freddy Martin, Count Basie, Ray McKinley (Reviewed April 15).

To Be Released

Presenting Lily Mars (MGM), Bob Crosby, Tommy Dorsey.

Best Foot Forward (MGM), Harry James.

Girl Crazy, Du Barry Was a Lady (MGM), Tommy Dorsey.

Stormy Weather (20th Century-Fox), Cab Calloway, Fats Waller.

Follow the Band (Universal), Alvino Rey.

I Dood It (MGM), Jimmy Dorsey.

The Sky's the Limit (RKO), Freddie Slack.

Wintertime (20th Century-Fox), Woody Herman.

The Girls He Left Behind (20th Century-Fox), Benny Goodman.

What's Buzzin' Cousin (Columbia), Freddy Martin.

Jam Session (Columbia), Louis Armstrong, Jan Garber, Casa Loma, Teddy Powell, Alvino Rey, Jan Savitt, Charlie Barnet.

Ridin' High (Paramount), Milt Britton.

Mr. Big (Universal), Eddie Miller.

Melody Parade (Monogram), Ted Fio Rito, Anson Weeks.

Spotlight Parade (Monogram), Herb Miller.

As Thousands Cheer (MGM), Benny Carter, Kay Kyser, Bob Crosby.

Right About Face (MGM), Kay Kyser.

Meet the People (MGM), Vaughn Monroe.

Girls, Inc. (Universal), Casa Loma.

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Monroe Talent Draws the Nod

Leader Will Get Heavy Footage In Coming Film

Hollywood—Vaughn Monroe is set for heavy footage in his first movie venture, MGM's *Meet the People*. Extra sequences featuring the bandleader have been added to the script following inspection of his early efforts by Producer E. Y. Harburg, the prominent songwriter who drew his first producer assignment on this flicker. Monroe not only appears with his band in a part that gives him plenty of dialogue, but also sings the hit songs in the picture and dances.

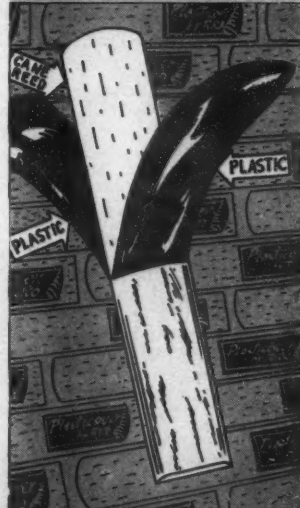
Show will be one of the several big budget musicals to come from MGM during the next few months. Cast contains Lucille Ball, Bert Lahr, King Sisters, Spike Jones "City Slickers," Virginia O'Brien and others. Good spots have also been assigned to the Murphy Sisters and Ziggy Talent, of the Monroe troupe.

sal), Alvino Rey. Around the World (RKO), Kay Kyser.

Pin Up Girl (20-Fox), Charlie Spivak.

Sleepy Lagoon (Republic), Milt Britton.

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MRS. BOB CLARK



MRS. LYNN ALDEN



MRS. STEWART MORE

On the opposite page these singing wives (one of them is divorced and a couple of the others are separated from their mates), discuss the problems of matrimony as it affects band vocalists. Most of them believe a girl should marry in the profession, a majority favors continuance of a career

after the honeymoon, they differ on the subject of having babies. Read the article for their advice, based on experience, to young canaries who have fallen in love and wonder about becoming brides. And if you can't identify these lovelies by their married names, here's the key: Reading left to

right in each instance, they are—Top row: Harriet Hilliard, Gracie Barrie, Helen Forrest, Peggy Mann, Marion Hutton; second row: Yvonne King, Alyce King, Louise King; third row: Anita Boyer, Peggy Lee, Ella Mae Morse, Anita O'Day, Louise (Modulate to Page 9)

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Singing Wives Discuss Wedlock

Band Vocalists Express Their Views on Problems Faced by Canary-Brides

Chicago—Probably due to the war, which always seems to accelerate the tempo of the marriage rate, an unusual number of band vocalists have become brides this year and many more have signified their intentions of taking that little trip to the altar soon. The editors of *Down Beat*, knowing that all of these marriages

would incite a discussion of the old, familiar questions; should a girl singer wed in or out of the profession, should she continue her career after marriage, do children interfere with careers, etc., decided to canvass the singers themselves for answers to these queries.

A score of the best known vocalists in the country, all of whom are married or have been married, obligingly filled out questionnaires giving their experiences and their views on these various angles of married life as it affects a professional singer.

Figures Tell Story

Of the 19 case histories at hand, 14 of these girls wed in the profession, five are married to non-pros, a usual average. Seventeen of them continue to work, two have retired. Six of them are mothers, while thirteen have no children.

Only eight of the vocalists expressed the opinion that singers should marry in the profession, however. Three of them were against this, and the remaining eight said that it doesn't matter, depends rather on the individuals involved.

Fifteen of the singers believe that a girl should continue working after marriage, only four voted for retirement. And seven of them state that rearing children interferes with a career, while 11 opine (and some of them have demonstrated it) that it is possible to be good mothers and good singers at the same time.

'Children Interfere'

Harriet Hilliard, whose ideal domestic life with hubby Ozzie Nelson was the subject of a feature article in the *Beat* recently, says that rearing children definitely interferes with a singing career (Harriet is the mother of two fine boys), "but what does it matter, so long as the singing career doesn't interfere with rearing children?"

Harriet says it doesn't matter whether a girl marries in or out of the profession, as long as she's in love. "Develop tact, however," she warns, "or you're a dead pigeon!" She believes that a bride should be a wife first, and a singer second, if she wants to continue work. And she adds that Ozzie is the boss—on the band stand.

Gracie Barrie, who took over husband Dick Stabile's band when he joined the coast guard and who was featured vocalist with the band up to that time, says a girl should determine whether she wants to continue singing or settle down before she weds, and to marry in the profession if she wants to keep her career. "Don't ever become separated," she warns.

No Comment from Two

Helen Forrest, who still is the wife of drummer Al Spiedlock, although they have been separated for some time, would venture no opinion on any angle of the marriage problem. Nor would Louise

jealousy and an unreasonable attitude toward a singer's job on the part of a husband who doesn't understand the band business. She thinks a girl should continue work, if possible, because it keeps her in touch with the music world and makes her more interesting to her husband.

"A vocalist's husband has a certain amount of competition, which is bound to keep love alive," says Yvonne. "And if he's a musician, he doesn't get jealous over the attentions of college boys, the boss, or the inevitable old men. Buddy and I keep separate bank accounts, which gives each of us a good feeling of independence."

'Keep on Singing!'

Alyce, the third of the married Kings, wed outside of the profession, Sydney de Azevedo, who was in the shipping business, but now is in the army. They have one son. "Keep on singing," cries Alyce, "as long as it doesn't separate you from your husband, and if he understands your work. Otherwise you'd better quit and settle down. That's what I'd do, if I had to make a choice."

Anita Boyer, who was the wife of Dick Barrie, orchestra leader, until their divorce in 1941, believes that a singer should marry in the profession, but that she should be sure to select someone with similar musical tastes. Whether she should continue to work, Anita thinks, depends upon the extent of her talent.

"You can't stay married and travel constantly," says Anita. "A wife should try to get radio work, and maintain a normal home. Absolute mutual trust is the main point in a professional marriage. A girl singer must associate with many men, so she should strive harder than an average housewife to convince her husband that he is the one and only."

Peggy Lee's Views

Peggy Lee is a newlywed, having been Mrs. David Barbour only since March 8. She believes marriage within the profession is indicated because the partners have more in common and a better understanding of temperament. Dave, a guitarist, has his own room in their home for practice, and they try to keep the same hours.

"Marriage seems the eternal answer for women," whether they are singers or not," opines Peggy. "Many vocalists feel chronically insecure, and a happy marriage may solve that problem. A girl should be certain that her love for her husband is greater than her love for a career, in case it should come to a choice between the two."

"We've just bought a new home, and we have a new baby boy, and we're both tickled pink," says Ella Mae Morse, whose husband is Richard Showalter, pianist. "My husband and I get good musical kicks together, because we like the same type of music, and we trust each other. That's the answer!"

'Must Have Confidence'

"Married people, in band business or out, must have mutual confidence. Never be jealous of your man, or worry about other girl singers. It only hurts you and

makes him uncomfortable. Don't try to continue your own career unless you and your husband agree on it," concludes Ella Mae.

"I've only been married since January 18, and I think it's wonderful, but these are my opinions rather than experience," says Anita O'Day, wife of golf-pro Carl Hoff, who now is an aviation cadet. Anita returned to work only recently as a single in a Hollywood club.

"Marriage and career can be mixed, if one makes an intelligent approach to the problem," says Anita. "The important point is to make sure in advance that your intended husband understands your work and has a clear idea of the problems which may confront you later."

Two Dales Are Happy

"Marry in the profession, but definitely," is the advice of Dale Evans, who has been the wife of arranger-composer Dale Butts since 1937. "No one understands the business unless they have worked in it," she explains. "Vocalists must travel occasionally, and late hours are unavoidable."

"We maintain a home and work together financially, have a joint bank account. My husband arranges, coaches and plays for me on camp shows, etc., and we write songs and material together. I think my marriage is a success because I am married to someone in the same business."

"Any two people in love can solve the marriage-career problem," says Imogene Lynn, former Ray McKinley chimp, now Mrs. Mahlon B. Clark. She sings in Hollywood three days a week, spends the rest of the time with Mahlon, a musician stationed on Catalina. "A girl must expect to make some sacrifices," she adds. "I've turned down tempting offers from two name bands, in order to remain with my husband."

Whole Family Travels

Kim Kimberly and her husband, Bob Clark, solve the problem by traveling with the same band, that of Chico Marx. And their little daughter, Kim, goes along, too. Mrs. Clark, whose maiden name was Armide Whipple, says marriages fail in or out of the profession because of the characteristics of the persons involved.

You must have a terrific amount of understanding, and be able to take as well as give," says another newlywed, Gloria Van, who became the bride of Lynn Allison, musician, on March 30. "If a girl wants to continue singing, she should marry in the profession," is Gloria's viewpoint. "Situations arise that are not understood by the non-pro, too frequently not even by those in the business. And children

Prima Pleases Cincy Crowd

Cincinnati—Having been rationed for months and starving for some traveling band the Coney Island Company got enough Points together to serve a nice spread for the locals when they dished out Lou Prima for the opening of their season. The band got off to a good start and played to a packed house on the opening night with the weather being very much against them. Everyone left satisfied and with a full tummy of very digestible music.

The Lookout House, which in the past has been using an extra band on Saturday night along with their regular attraction, gave up the idea. . . . Burt Farber continues at the Netherland Plaza. . . . Phil Davis opened the Ault Park Dancers with his band from WLW—policy of this spot now three nights a week instead of six. . . . Jimmy Ault on the Steamer Island Queen, perhaps for the summer. . . . Fiddler Jack Jellison of WLW turned down by the army as unfit. He is the guy who plays a lot of Venuti. . . . Chick Maute took over the Vibe spot at Columbia's WCKY to replace Bob Baker who is now 1/10,000,000 of the army.

—Bud Ebel

should receive all of their mother's time."

Different vocations make married life more interesting and successful, according to Margie Stuart, who married a financier, Stewart More. "I think a girl should continue singing as long as she considers her husband first. She should adjust herself to his hours, however. We have it understood that I may continue my career in town, as long as there are no little sharps or flats around the house. Children, when and if, demand full time."

Betty Bonney, singer with Jerry Wald, says she is continuing her work because her husband, Lt. Douglas C. Broyles, Jr., is overseas. Mary Krieg quit her place with Baron Elliott when she became the bride of Lt. W. T. Cain, naval aviator, and is devoting full time to her husband in Miami. Mary believes music business and marriage won't mix successfully, says it's much better to settle down and "be a darn good wife." Maybe she's right, too.

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(Jumped from Page 8)

Tobin; bottom row: Dale Evans, Imogene Lynn, Armide Whipple, Gloria Van, Margie Stuart. Half a dozen of them are newlyweds, having acquired husbands within the last six months. But whether brides or experienced wives, they all agree on one thing, marriage is *wunnerful*—if you pick the right mate!

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After the War—What of Music?

The boys have been doing plenty of loose talking about the shape of things to come *post bellum*. Not only have there been serious discussions about economic phases, but a lot of chatter about the effect on every day living of the tremendous progress and development being made in radio, medicine and other scientific fields.

We don't intend to intimate that victory is just around the corner, although we subscribe to the general confidence in an eventual victory. But we don't think it's too early for an occasional peek into the future, nor for a probing discussion, from time to time, about the metamorphosis of music.

One thing for certain, mister, is that music will be much more of a determining factor in all of our lives after this mess than it ever was in the swiny 'thirties. Not only have millions of men in uniform been made acutely conscious of music—and the necessity for music (*vide*: Jack Scott's *The Army's Music*, May 1 issue), but other millions in war plants have had the power of music to boost production demonstrated to them directly.

The character of our music will be altered, too, because many of the men who will write it, and play it, are scattered today throughout the world, undergoing soul-shattering experiences that only come in time of war to re-mold the men who endure them. Their emotions are being tested in the hellish crucible of war, unlimited in latitude and ranging in altitude from the depth of a fox-hole or even the ocean's floor, to the stratosphere.

Duke Ellington once explained why, in his opinion, the music of the negro is so rich and colorful: (1) because of the terrific social and economic pressure on the race for generations. (2) An outgrowth of that pressure, the natural ability of the negro to range emotionally from the depths of despair and grief to the heights of joy and ecstasy, and quickly.

(3) The definite influence, through intermingling, of the characteristics of other races, notably Chinese and Indian. We may see some of these influences, too, on our future music, not so much No. 1, but No. 2 to some extent, and certainly No. 3. Our musicians and our composers are scattered in nearly all of the climes. They are intermingling with peoples of almost every known race and nationality. They cannot fail to be impressed by these contacts, and to grasp inspirations never encountered on a typical one-night dance tour within the limits of their own land.

Yes, music after the war will really be something. It will have a wider acceptance and a more extensive market, possibly including the Latin American countries. And it will be a newer, fuller, richer music than any we have ever known!

Johnny Richards Grabs Radio Show

Los Angeles—Unusual last-minute shift in the line-up of the new Campbell soup show starring Jack Carson, which was scheduled to

start on CBS June 2, brought in Johnny Richards as music director and Anita Ellis as featured vocalist.

Originally "set" (supposedly) for the spots taken by Richards and the girl singer, were Lud Gluskin and Johnny Johnston.

Musicians Off the Record



Albany, N. Y.—Red Ives, a solid tenorman playing at Stuart's cafe here, gets bids from practically every hand that passes through, but prefers to stick here with his family. Red tips the scales just short of 300 and this photo was taken in the Adirondacks, on a vacation trip with pals from the Mal Hallett band.

PW's 34-Piecer Takes the Air

Los Angeles—Paul Whiteman batons a 34-piece ork on his new summer air series, the hot weather replacement for the Bergen & McCarthy Chase & Sanborn show, which was scheduled to start Sunday, June 6 on NBC.

Combination was organized by Contractor Dave Klein. It contains three trumpets, three trombones, two horns, five saxes (with doubles), one oboe, one flute, eight fiddles, two cellos, two pianos, two drummers, bass, guitar, harp and banjo (Mike Pingatore).

Al Saxe is assistant conductor and chief arranger with Jimmy Mundy handling the swing numbers. Show features Dinah Shore and Bill Goodwin as announcer-emcee, will also have a weekly guest star.

CHORDS AND DISCORDS

NEW NUMBERS

ANDERSON—A 6 lb., 15 oz. son, Craig Howard Foster, to Mr. and Mrs. Howard "Duke" Anderson, May 11, in Orange, N. J. Father is pianist with Tiny Bradshaw.

DRAKE—A daughter, Jonni-Linda, to Mr. and Mrs. Johnny Drake, May 19, in New York. Father was formerly vocalist with Modernaires, now with Val Olan at the Versailles. Mother was former straight woman for Gene Sheldon, known as Linda Preston.

WRIGHTSMAN—A son, Charles Stanley, to Mr. and Mrs. Stanley Wrightsman, April 30, in Hollywood. Father is pianist-arranger with Eddie Miller's orchestra.

DRAKE—A daughter to Mr. and Mrs. Milton Drake, May 1, in New York. Father is a songwriter.

TURNER—A son, James Scott, to Mr. and Mrs. Jimmy Turner, April 27, in San Francisco. Father is violinist and vocalist with Dick Pope's orchestra at station WIP, Philadelphia.

TIED NOTES

NAGEL-RAND—Freddie Nagel, former orchestra leader, now in the army, to Barbara Rand, May 16, in Palo Alto, Cal.

SULLIVAN-LAWHON—Edward Sullivan, former saxist with brother John Sullivan's orchestra, now in the army, to Frances Ruth Lawhon, June 5, in Houston, Texas.

BENAVENTE-VAN HEST—Joe Benavente, musician on the All-Time Hit Parade and Ethel Barrymore theater, to Dorothy Van Hest, New York dancer and producer, May 16, in New York.

MEISEL-MANN—Lenny Meisel, contact man for Miller Music, to Ellen Mann, non-pro, May 23, in New York.

GRiffin-MONTGOMERY—P.F.C. Paul W. Griffin, trumpet player formerly with Ann DuPont's orchestra, to Mildred Montgomery, last October and just recently announced, in Jacksonville, Fla.

SERING-RUEBEL—Frank Sering, trumpet player at Oriental Theater, Chicago, to Ginger Ruebel, dancer, May 16, in Chicago.



"— and for keeping your hand intact for a period of three weeks against insurmountable odds, without the loss of a single man!"



Credit for Johnny

Westmount, P.Q., Can.

To the Editors:

While I am only one of the dancing public, I think it about time a little credit be given to the one band in Montreal that keeps dance music really alive, namely Johnny Holmes and his orchestra.

You have heard the lyrics "missed a Saturday dance" but usually the only ones who miss Johnny Holmes' Saturday dance

are the ones who are turned away from the door.

GARETH A. ROSS

Hurray for Hal

Bridgeport, Conn.

To the Editors:

It hurts my pride being a Hal Derwin fan for the past five years and knowing his fine baritone voice can cheer millions if only you people would tune him in.

He has more charm and personality than any band vocalist in the business. He is being featured with Les Brown's crew.

Yes, you hepcats, sentimental fans, or any other music lovers—tune in Hal Derwin and you'll agree his voice is tops!

FRANCES SWENTON

Sinatra vs Eberly

Upper Darby, Pa.

To the Editors:

I realize only too well that Frank Sinatra is good, in fact, wonderful (anything to keep the Sinatra fans off my neck). I think that Frank Sinatra is super, but what about Bob Eberly?

In my opinion Bob Eberly is better looking than Frank and he isn't quite as hungry looking. Bob has a simply super voice which has brought him much popularity. Although Frank is the most current fan-mailed singer in the business, Bob still rates highest with me.

LOIS ALLEN

Write to Benny

San Francisco, Cal.

To the Editors:

It's an old story when jazz musicians achieve fame and recognition after their death. Few, however, when living, receive more than publicity, good or bad, and that is soon forgotten. The musician I have in mind is far from dead, but he is also far from the fame and credit he deserves. Benny Strickler, one of the best trumpet players I have had the privilege of knowing, is at present confined to the Arkansas State Sanitarium with tuberculosis.

I know Benny would appreciate hearing from his friends, many of whom don't know his whereabouts. The people who know

(Modulate to Page 11)

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KEEPING UP WITH TERRITORY BANDS

Eddy Haddad and his sixteen-piece orchestra are Omaha's newest sensation. The band is comprised of 18 and 19-year-olds and has some of the finest young talent in that vicinity. They are a regular feature at the USO clubs and army camps, the soldiers being their best fans. Personnel consists of Ted Rossiter, Don Rice, Al Bramson, Dick Clay and Erwin Dorrill, saxes; Ray Sage, Bill Enholm and Sears Nelson, trombones; Bob Tully, Jack Feirman and Bob Halbrook, trumpets; Don Romeo, guitar; Eddy Forman, drums; Kenny Fletcher, piano; Roy Davis, bass; Ginny Lyon, vocals.

Speaking of Omaha, after a smart remodeling job, the Chez Paree has reopened with Joe Poretta's five-piece combo. Joe is well known in music circles as having helped develop the Griff Williams band, after several years with Freddy Martin some time back. Personnel includes Mathew Cryan, piano; Tommy Dodge, drums; Bob Puntillo, guitar; Charlie Fundeski, bass; Betty Watts, vocals.

The Johnnie Landre orchestra, now at the Non-Coms club in Columbus, Georgia, has added Jack Moore from Waynesburg, Pa., on drums.

Del Mason and his orchestra is rated one of the best swing bands in the middle west. Operating out of Richmond, Indiana, they play the best spots in Cincinnati, Indianapolis, Terre Haute, Fort Wayne and other cities, including all of the leading universities, colleges, parties, clubs, sororities and fraternities. Present personnel is as follows: Tommy Robbins, trumpet and scat vocals; Russell Tabor and Jack Robbins, trumpets; Al Wilt, trombone; Bob Armstrong, Ray Briscoe, Jimmie Coates, Dick Wedding, saxes; Myron Burr, piano; Jack Kurkowski, drums; Dean Ryan, bass; DeLores and Fred Thayer, vocals. Del also plays piano and sings.

Fon Lasater and his orchestra from Sikeston, Mo., are now on an army camp tour. Personnel includes Alex Waters, Billy Grant, Keith Collins, Norman Butler, saxes; Bill Foley, Harold Linley, trombones; Billy Wagoner, Chester Hughes, trumpets; Betty Jane Taylor, piano. The maestro plays drums and Mary Ellen Nus handles the vocals.

The Mellotones Orchestra are favorites in Mt. Vernon, Ohio, and play all the best clubs in that locality. Personnel consists of Carl Calkins, Lowell Van Rouden, Rene Mondron, saxes; George Nash, Al Waters, trumpets; Dean Levering, vocals and bass; Smythe Devoe, drums; Leon Mondron, piano.

Jerry Fodor and his Men of Music are now on the steamer

Stabile Gets Mutual Shot

New York—Dick Stabile's coast guard band is taking over the Mutual network 12:30 to 1:00 p.m. Sunday afternoon wire from Manhattan Beach. The half hour, which is a special feature for service-men, has starred name bands in the past, but the strict ban on gas here in the east caused the authorities to call off all trips out to the beach by civilian orchestras. Stabile's band is stationed at Manhattan Beach and numbers among its personnel many former name band side-men.

Great Detroiters, running from Detroit to Buffalo and back. The Men of Music include Edward Reuter, piano; Sam Melitello, tenor; Edward De Ciantes, accordion, vocals and bass; Jerry Fodor, violin, sax and vocals.

"Nan" Pallett's orchestra, recently at Uncle Charlie's Sugar Bowl in Port Chester, N. Y., has broken up because of draft worries. Don Rogers and his orchestra replaced at the Sugar Bowl and "Nan" joined the Rogers band. Personnel includes Mickey Fabrizi, Louie "Foots" Russo, Jay Stolar, "Nan" Pallett, saxes; Elmer Oliver, Ray Kinzel, Joe Archino, trumpets; Celia Pieno, piano; Bobby Howard, drums; "Slaps" Fidelibus, bass; Valerie Stewart, vocalist.

The soldiers down at Tampa, Fla., are getting their kicks out of the solid five-piece colored band at the Brass Rail, namely, Ralph Duty, tenor saxist; Ralph Butler, alto saxist; Howard Gary, bassist; Mike Rodriguez, pianist and Leroy, drummer.

Wildwood Lakes, a pavilion just outside of Kansas City, Mo., located between two defense plants, will hold dances every Sunday from 1:30 a.m. to 4:30 a.m. and from 9:00 p.m. to 12:00 p.m., featuring the music of Johnny Giles and his six-piece combo. Johnny plays trumpet and works at the Lake City Ordnance Plant during the week, while the other members are with the KMBC staff orchestra.

Aub Horton and his all girl band recently completed a long engagement at The Clover Club in Ft. Worth, Texas and are now at the Santa Rita Hotel in Tucson, Arizona.

Rendezvous With Jazz



Detroit—Servicemen on leave get their best kicks from sessions like this one. These soldiers, Art Lyons (clary), Andy Bartha (trumpet), and Frank Gillis (piano), convince Hubert Hunt (guitar), Eddie Bagozzi (drums) and Lou Nagy (tenor), that uniforms don't alter jazz. This was reassuring news for Hunt, who left for the army the following day. Photo by W. Gordon Sullivan.

Here's Princess of Swing



Hollywood—Benny Goodman substitutes a baby bottle for a baton as he tries his hand at feeding the princess of swing, his daughter, Rachel, born May 2. The mother, the former Alice Hammond Duckworth of New York, watches the process. Acme Photo.

Chords and Discords

(Jumped from Page 10)

Benny as I do know that, judging from past performances and his determination to play good music, he'll make his credit the hard way if it isn't given him!

TURK MURPHY

Lester Leaps In

To the Editors:

It's a darn shame that Lester Young, one of the really great tenor men which the world of jazz has produced, is not heard more regularly and more often by a lot more people. If he were to rejoin Basie or go with some other name band he would be giving a lot of us a real break in the increase in his audience and in his activities. The man deserves to be heard, as his record of *You Can Depend on Me* and his version of *Lester Leaps In* prove. Here's to Lester's return and to his further recognition as one of the true greats of jazz. Lester Young is a saxist par excellence.

LOU DONATI

We Like Jo, Too

Indianapolis, Ind.

To the Editors:

I think more should be said about Jo Stafford! She is not only very lovely to look at, but she has the best voice I've ever heard in my life! If I could only hear one singer for the rest of my days, I would choose Jo. It's really a joy to hear her sing! I always look forward to it.

CHARLOTTE COCHRAN

Ode to Dick

The Bronx, N. Y.

To the Editors:

Dick Gilbert, WHN's Radio Troubadour, has truly impressed me very much. I have dedicated the following poem to him.

He's on the air
This cheerful guy,
You hear him daily
And then you sigh.
He spins the records of many tunes
And then you listen to him croon.
He speaks simply but with good sense.
The knowledge he shows is with confidence.
This talented fellow
Is quite a good fellow,
For skillful salutation
Makes you feel
That these products announced
Are worth a great deal.
If you're looking for "solitude" jazz
Or whether you're out to "go Latin"
This man with lingo as smooth as satin
Will guide you onto the dance floor.
Yes, you're guessed,
It's our Radio Troubadour.
DOROTHY GREENWALD

Muggsy Kills Cats

Fort Knox, Ky.

To the Editors:

Thank God for men like Muggsy Spanier. He just presented a stage show for the patients of the hospital here in Fort Knox, and he was terrific. His gutty trumpet was a stimulant for the cats, and from start to finish, the joint was jumping.

Here in the army, we have very little time to hear good swing and

being that Louisville is a square town, we are a bunch of swing-hungry cats.

Hats off to Muggsy and his grand band, and may he continue to slay them for a long time.

PVT. HARRY C. WOLLNER

Come Over, Andy!

Washington, D. C.

To the Editors:

Outside of two colored dance places into which are booked name swing bands for occasional one nighters, it is next to impossible to hear anything even resembling a solid outfit. It is apparent that the fault lies in the laps of the local citizens as it is they who are perfectly content and satisfied with the brand of schmaltz being served.

Oh for an evening at Joe Sherman's Downbeat Room with Red Allen and Higgie bashing it out!

ANDREW J. ZUCCARELLI

Marsala Takes Shribman Tour

New York—Joe Marsala, who was left momentarily without a booking for his band when Glen Island Casino folded a month ago, has embarked on a four to six week one-niter tour in New England, booked through Cy Shribman's office. The Casino opened on May 14, planning to run a full summer season but ten days after its new debut, the edict banning pleasure driving in the east forced the Glen Island management to call it quits.

Donahue Heads For Totem Pole

New York—Although summer band spots were closing on all sides because of the recent ban on pleasure driving, bandleader Al Donahue was reported building an outfit to bow into the Totem Pole, a summer dance hall in Auburndale, Mass.

No further details were immediately available except that both Donahue and his manager, Frank Walsh, were scouting around NYC and Boston on the look-out for side-men and vocalists.

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Kaycee Welcomes Native Son, Basie

Kansas City—Count Basie blew into town for a one nighter at the Muni auditorium late last month. His home town welcomed him with a crowd of 5,000. Most of the band, including Basie, went down to Scott's theater restaurant after the dance, where a mighty solid session ensued.

Going strong at Tootie's Mayfair is Bill Martin and his Hep Cats. Bill plays a fine trumpet. . . . A small combo at Hotel President's Drum Room, Dorothy and the Esquires, are setting a nice danceable pace. The line up is Steve Mathews, piano; Mike Charanella, violin; Jack Charanella, guitar; and George Casa, bass; with Dorothy taking vocals.

Moving in late last month to Martine-on-the-Plaza was Curtysse Foster and his band, an all sepio combo of five men that gives the spot a rock solid beat. . . . The Streamliners are back in town at Silcott's cocktail lounge with two of the previous group, Dave Reiser, guitar, and Joe Myers, bass. The new piano man is Eddie Howe.

—Don Rose

Big Spud Deal

New York—Joe Marsala, the bandleader, owns a farm up New York state way. During a recent short vacation between bookings, Joe received a great many calls from song publishers back in Manhattan. If you think that they were staking early claims for plugs for their tunes, you're wrong. What they were interested in was the fertility of the Marsala potato crop and the possibility of garnering a few spuds for their own home consumption.



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Its sparkling beauty makes it an exquisite piece of jewelry as well as the successor to the ordinary sax strap. The neckpiece is made of tightly woven, washable plastic... the chain of extra strong links of gold plated steel. As its name implies, it carries a lifetime guarantee. Only a limited number available at leading music stores.

Selmer
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New York Branch: 251 Fourth Avenue

ALONG MELODY ROW

Otto Cesana has written four concertos. They are for piano, clarinet, trumpet and trombone and are scored for the particular solo instrument with symphony orchestra background. Cesana feels that the public is ready for super orchestras and states that while there will always be dance bands, the success of larger orchestras such as those used by Artie Shaw, Tommy Dorsey and Harry James has whetted the public's appetite for bigger and better bands.

He predicts symphony orchestras will enter the entertainment field, but pointed out, however, that they are long on the notes but short on the music. In other words, not hep, and if they could only hear some real jazz playing with the proper conception, they might begin to catch on. Hence, Cesana's idea of concertos for the hep boys with symphony orchestra background.

Robbins Music is pushing *I Have Faith*, written by songwriters Lew Brown and Sam H. Stept. Tune will have one of the biggest promotional campaigns in the history of the firm.

Tempo Music has two new tunes written by Freddie Jenkins and Ted Persons, namely, *Now—I'll Tell You When and Ages Ago*. While playing the Palace theater in Youngstown, Ohio, Sammy Kaye heard a recording of *My First Furlough Home*, written by Private Louis McChesney, stationed nearby. Frank Haendle is making an arrangement and Kaye plans to publish the song when it is completed.

Jack Leonard, former Tommy Dorsey vocalist, recently introduced *Where Have You Been on This Is Fort Dix*, a Mutual program. Tune was written by Leonard and a soldier companion.

Feist's bid for a summer hit will be *I'm in a Lazy Mood*, written by Edgar Leale, Joe Rines and Maurice Krumbein.

Jack Lee, former contact man with ABC Music, now with Mercer-Morris.

Robbins Music will bring out a folio in its Little Band series, made up of head arrangements created by Red Norvo and his small combination.

Leeds Music is publishing *Just*

Exclusive Photos! BANDS IN ACTION!

Action pictures of all name leaders, musicians, vocalists. Exclusive candid shots. 8 x 10. Unobtainable elsewhere. Guaranteed to please or money refunded. 25c each; 5 for \$1.

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Goldman Plans Branch Music House in Brazil

Los Angeles—Walton Goldman, still pushing the international expansion of his numerous publishing enterprises, is making arrangements to establish another subsidiary in Brazil with main offices at Rio de Janeiro.

On his return from South America Goldman will stop off at Havana to establish another branch of his publishing interests in Cuba. He is currently developing his Mexican subsidiary, Walton Goldman International de Mexico, with head offices in Mexico City.

Music trade is beginning to eye Goldman's rapidly mushrooming publishing enterprises with great interest, especially his Mexican and South American contacts.

Along Chicago's Melody Row

by Chick Kardale

Milt Samuels of Mills Music is raving about Lena Horne's rendition of his plug song, *There's No Two Ways About Love*, in the picture, *Stormy Weather*, starring Cab Calloway. . . . Bobby Mellin of Southern came to town for a visit and a huddle with Don Marcotte, NBC music tycoon, who wrote *I'm Thinking Tonight of My Blue Eyes*.

George Pincus of Shapiro Bernstein tells Russ Morgan how much he likes the Morgan arrangement of *In the Blue of Evening*. . . . Harriet Smith of Southern came back from her Hollywood vacation with a sprained ankle. . . . Pluggers are rushing Ruth Robin (Mrs. Gus Bivona) because she is the chirp on the new Rex Maupin show at NBC.

Music men gave Lou Breese the glad hands at the Chez Paree on the occasion of his 2,500th broadcast. . . . Erwin Borge of Robbins is proud of the Red Cross citation, signed by FDR, because he piled up \$26,782 in excess of the \$100,000 quota set for the Amusement and Recreation field. . . . Jimmy Cairns is back from New York, with a fresh batch of BMI tunes.

Al Porgy of Campbell, Lost & Made the rounds of the bright spots recently with Al Goering of WBBM. . . . Joe Burns of Harms is singing You're Irish and You're Beautiful to Pat Willis as a gentle plug hint. . . . Al Berlin of Remick is hitting his stride with Wait for Me, Mary.

Roy Shields' arrangement of *On the Corner of Sunshine and Main* has Ben Kanter whistling to himself on Randolph Street. . . . Milt Stavin is helping Marks revive *Pepper Doll* and Solly Wagner of Advance is riding with *I'll Never Make the Same Mistake Again*. . . . Phil Miller's latest Robbins plug is *Take It from There, out of the Coney Island* pix score.

Jack Fascinato has been deferred for another six months and will continue to help the Dinning Sisters make with the music. . . . Jack Elliott, formerly of Advance, was rejected. . . . Lou Holzer and Harold Weil have quit worrying about plugs to worry about war work. . . . The music men gave Pat King a carving set in token of her approaching marriage, and Al Goering made the presentation at CBS.

'Now We Know' Begins to Click

New York—Willard Robison's tune, *Now We Know*, published by Mutual Music a couple of years ago, is a real sleeper and just now

See and hear . . .

★ GLENN MILLER

with the new STONE-LINED MUTES in the 20th Century Fox movie production, *Orchestra Wives*.
Send for Descriptive Folder

Humes & Berg Mfg. Co.
121 E. 47th ST. • CHICAGO

DIALING FOR DANCETIME

(Last station broadcast was a radio program listed subject to local station change. CBS—Columbia Broadcasting . . . NBC—National Broadcasting . . . Blue—The Blue Network . . . MBS—Mutual Broadcasting)

SUNDAY

1:00 Horace Heidt . . . Blue
7:30 Fitch Bandwagon . . . NBC
9:15 Chamber Music Society of Lower Basin Street . . . Blue
10:00 Phil Spitalny . . . NBC
11:00 Teddy Powell . . . Roosevelt Hotel, Washington, D.C. . . . MBS
11:15 Tiny Hill . . . Edison Hotel, N.Y. . . . CBS
11:15 Les Brown . . . Sherman Hotel, Chicago
11:30 Johnny Messner . . . Hotel McAlpin, N.Y. . . . MBS
11:30 Joe Venuti . . . Roseland, N.Y. . . . Blue
11:30 Johnny Long . . . Terrace Room, Newark, N.J. . . . CBS
12:00 Woody Herman . . . Palladium, Hollywood . . . CBS
12:00 Eddie Rogers . . . Trianon, Chicago
12:00 Freddy Martin . . . Ambassador Hotel, Hollywood . . . Blue

A.M.
12:15 George Hamilton . . . Aragon, Chicago
12:30 Russ Morgan . . . Edgewater Beach Hotel, Chicago . . . Blue
12:35 Lani McIntire . . . Hotel Lexington, N.Y. . . . MBS
1:30 Chuck Foster . . . Blackhawk, Chicago . . . MBS

MONDAY

P.M.
1:45 Vincent Lopez . . . Hotel Taft, N.Y.
7:00 Fred Waring . . . NBC
7:15 Harry James . . . CBS
9:30 Spotlight Band . . . Blue
11:30 Carlos Molina . . . Del Rio, Washington, D.C. . . . Blue
12:00 Chuck Foster . . . Blackhawk, Chicago . . . MBS
A.M.
12:30 Russ Morgan . . . Edgewater Beach Hotel, Chicago . . . Blue
12:30 Charlie Spivak . . . Pennsylvania Hotel, N.Y. . . . MBS
1:00 Harry James . . . Astor Hotel, N.Y. . . . MBS

TUESDAY

P.M.
7:00 Fred Waring . . . NBC
7:15 Harry James . . . CBS
8:00 Johnny Presents . . . Dave Rose, Ginny Simms . . . NBC
8:30 Horace Heidt . . . NBC
9:30 Spotlight Band . . . Blue
10:00 Jazz Laboratory—Raymond Scott Orchestra . . . CBS
10:15 Art Kassel . . . Hotel Bismarck . . . MBS

TEST YOUR MUSICAL FACTS...

With FRANK FURLETT

QUESTIONS

1. Who was the founder of the Bohemian School of Composition?
2. MUSICA DI CAMERA is the Italian term for which type of music?
3. Who is generally credited with the perfection of the Clarinet?
4. Who was Beethoven's wife?
5. Are there any descendants of Johann Sebastian Bach alive today?

(Answers on Page 13)

coming into its own. Mildred Bailey and many of the name vocalists around N.Y. are featuring it and it looks like a cinch for the top of the plug sheet. Luckily, Artie Shaw recorded the song on Victor (Victor 26642) which puts it in the "what all song publishers dream about" class.

WE FOUND

MACK ZAZMAR, now a corporal, c/o Band, 8th Engineers, U. S. Army, A.P.O. 860, c/o Postmaster, New York.
GEORGE SHAW, now with Bob Chester.
JACK LATHROP, now with Hal Maystre.
ARNOLD FISHKIND, now a private, Rem. Co. 602 T. D. Bn., Camp McCoy, Wis.
ANDY PHILLIPS, now a sergeant, A. F. Radio Prod. Unit, 513 N. Birch St., Santa Ana, Cal.
MARTHA WAYNE, now Martha Stuart, All Time Hit Parade, Friday nights, NBC.
BOB McREYNOLDS, 1735 Wilcox, Ave., Hollywood 28, California.
JOE MURO, now private first class, Band Det., Fort Hg.—H.R.P.E., Newport News, Va.

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12:00 Charlie Spivak . . . Pennsylvania Hotel, N.Y. . . . Blue
12:00 Eddie Rogers . . . Trianon, Chicago . . . MBS
A.M.
12:05 Bobby Sherwood . . . Hotel Lincoln, N.Y. . . . CBS
12:15 George Hamilton . . . Aragon, Chicago . . . MBS
12:30 Jerry Wald . . . Hotel New Yorker, N.Y. . . . CBS
12:30 Teddy Powell . . . Hotel Roosevelt, Washington, D.C. . . . Blue
12:35 Johnny Long . . . Terrace Room, Newark, N.J. . . . MBS
1:00 Jimmie Lunceford . . . Trianon, South Gate, Cal.

WEDNESDAY

P.M.
7:00 Fred Waring . . . NBC
7:15 Harry James . . . CBS
8:00 Sammy Kaye . . . CBS
8:30 Tommy Dorsey . . . NBC
9:30 Spotlight Band . . . Blue
10:00 Kay Kyser . . . NBC
10:15 Art Kassel . . . Hotel Bismarck . . . MBS
11:15 Carlos Molina . . . Del Rio, Washington, D.C. . . . MBS
11:30 Guy Lombardo . . . Hotel Roosevelt, New York . . . MBS
11:30 Lou Breese . . . Chez Paree, Chicago, Ill. . . . Blue
12:00 Charlie Spivak . . . Pennsylvania Hotel, N.Y. . . . Blue
12:30 Woody Herman . . . Palladium, Hollywood . . . CBS
12:30 Russ Morgan . . . Edgewater Beach Hotel, Chicago . . . Blue
12:35 Bobby Sherwood . . . Lincoln Hotel, N.Y. . . . MBS
1:15 Harry James . . . Astor Hotel, N.Y. . . . MBS

THURSDAY

P.M.
1:45 Vincent Lopez . . . Hotel Taft, N.Y.
7:00 Fred Waring . . . NBC
7:15 Harry James . . . CBS
8:00 Bing Crosby . . . Music Hall . . . NBC
9:30 Spotlight Band . . . Blue
10:15 Chuck Foster . . . Blackhawk, Chicago . . . MBS
11:15 Russ Morgan . . . Edgewater Beach Hotel, Chicago . . . Blue
11:30 Les Brown . . . Sherman Hotel, Chicago
12:00 Teddy Powell . . . Roosevelt Hotel, Washington, D.C. . . . Blue
12:00 Art Kassel . . . Hotel Bismarck . . . MBS
A.M.
12:05 Charlie Spivak . . . Pennsylvania Hotel, N.Y. . . . CBS
12:30 Freddy Martin . . . Ambassador Hotel, Hollywood . . . Blue
12:30 Jerry Wald . . . New Yorker Hotel, N.Y. . . . CBS
12:35 Johnny Long . . . Terrace Room, Newark, N.J. . . . MBS
1:30 The Townsmen . . . Warwick Hotel, N.Y. . . . MBS

FRIDAY

P.M.
1:45 Vincent Lopez . . . Hotel Taft, N.Y.
7:00 Fred Waring . . . NBC
8:15 Dinah Shore . . . Gordon Jenkins, Hollywood . . . Blue
9:15 Chuck Foster . . . Blackhawk . . . MBS
9:30 Spotlight Band . . . Blue
10:15 Art Kassel . . . Hotel Bismarck . . . MBS
11:15 Ray Morrison . . . Hotel Belvedere, New York . . . MBS
11:15 Les Brown . . . Sherman Hotel, Chicago, Ill. . . . Blue
11:30 Broadway Band Box, Raymond Scott Orchestra and Frank Sinatra . . . CBS
11:30 Lou Breese . . . Chez Paree, Chicago . . . Blue
12:00 Orr Williams . . . Palmer House, N.Y. . . . MBS
12:00 Joe Venuti . . . Roseland, New York . . . Blue

A.M.
12:05 Guy Lombardo . . . Hotel Roosevelt, N.Y. . . . CBS
12:30 Tommy Dorsey Treasury Show . . . Blue
12:30 Harry James . . . Hotel Astor, N.Y. . . . CBS
12:30 Ted Straeter . . . Statler Hotel, Washington, D.C. . . . NBC
12:35 Tiny Hill . . . Edison Hotel, N.Y. . . . MBS
1:00 Johnny Long . . . Terrace Room, Newark, N.J. . . . MBS

SATURDAY

P.M.
1:15 Vincent Lopez . . . Hotel Taft, New York . . . Blue
2:00 Lani McIntire . . . Hotel Lexington, N.Y. . . . MBS
3:15 Joe Venuti . . . Roseland, New York . . . Blue
5:00 Glen Gray . . . "Navy Bulletin Board" . . . MBS
9:00 Your Hit Parade . . . CBS
11:15 Les Brown . . . Sherman Hotel, Chicago . . . Blue
11:30 Johnny Long . . . Terrace Room, Newark, N.J. . . . CBS
11:30 Ray Heatherton . . . Hotel Biltmore, N.Y. . . . Blue
11:30 Harry James . . . Astor Hotel, New York . . . CBS
12:00 Freddy Martin . . . Ambassador Hotel, Hollywood . . . Blue

A.M.
12:05 Bobby Sherwood . . . Hotel Lincoln, N.Y. . . . CBS
12:30 Jerry Wald . . . Hotel New Yorker, N.Y. . . . CBS
12:30 Charlie Spivak . . . Pennsylvania Hotel, N.Y. . . . Blue
12:30 Ted Straeter . . . Statler Hotel, Washington, D.C. . . . NBC
12:35 Tiny Hill . . . Hotel Edison, N.Y. . . . MBS
1:00 Bobby Sherwood . . . Hotel Lincoln, N.Y. . . . MBS
1:15 Harry King . . . Mark Hopkins Hotel, San Francisco . . . MBS
1:30 Harry James . . . Astor Hotel, N.Y. . . . MBS

BANK BY THE BEACH

CAB C

(Reviewed at t

New

Cab Calloway, a couple of years Broadway sharp with a show the *Minnie the Moocher* right through end and the bar darkened pit.

Cab's enthusiasm all over the place, strated once again, ho-er still give nerve and er you'd get from handleaders drop the over-sized sports on the stage.

For this rock-drawback to the lack of both hand's fine in the equal lack of a jump and whole band.

Calloway's band and not often as such. Each reads, and br jumps and br play second ho unfortunate th ance means th conceal its ver favor of some to be a big com

However, Ca enough of a straight version *Magic* was go Cab's vocal det rary, while l lyric was both

Magic was f singing *St. Jan* and it couldn bluer. Mood, t tion and the tr by Shad Collin mental solo in in that line a light of the crowd.

Maybe next real demonstr Calloway band anyway, let th

CHARLES

(Reviewed at vania,

For his thir Penn, Charlie up from when winter: knock Here is one

cooks with b section, with N some fine ho jumps like a r wire. An ext during the l tour, makes fo

Ans

Musi

1. Friedrich 1884).
2. Chamber
3. Johann C
4. Beethoven
5. No. Desce

Back kept ence until family be

BANDS DUG BY THE Beat

CAB CALLOWAY

(Reviewed at the Strand theater, New York)

Cab Calloway swept into town a couple of weeks ago and knocked Broadway sharpies off their feet with a show that had zip from its *Minnie the Moocher* theme beginning right through to the jive tune end and the band's descent into a darkened pit.

Cab's enthusiastic initials were all over the program and demonstrated once again that the hi-dio-er still gives out with more nerve and entertainment than you'd get from as many other bandleaders dropped together into the over-sized zoot hat that Cab sports on the stage.

For this reviewer, the only drawback to the show was the lack of both solo work by the band's fine instrumentalists and the equal lack of spotlighted ensemble jump arrangements by the whole band.

Calloway's band is a great one and not often enough thought of as such. Each section, rhythm, reeds, and brass, sparkles and jumps and many of the side-men play second horn to nobody. It's unfortunate that a stage appearance means that the band has to conceal its very best aspects in favor of something that is sure to be a big commercial click.

However, Calloway himself was enough of a treat. His first, straight version of *That Old Black Magic* was good singing, all of Cab's vocal detractors to the contrary, while his second parody lyric was both fresh and amusing.

Magic was followed up by Cab singing *St. James Infirmary Blues* and it couldn't have been any bluer. Mood, tempo, Cab's rendition and the trumpet chorus taken by Shad Collins (the only instrumental solo in the show) were tops in that line and were the highlight of the program for the crowd.

Maybe next time, there'll be a real demonstration of what the Calloway band can do . . . but, anyway, let there be a next time.

—tac

CHARLIE SPIVAK

(Reviewed at the Hotel Pennsylvania, New York)

For his third return date at the Penn, Charlie Spivak took right up from where he left off last winter: knocking 'em out. Here is one band that really



cooks with brass. The trumpet section, with Neil Hefti kicking off some fine hot work, crackles and jumps like a runaway high tension wire. An extra trumpet, added during the band's recent road tour, makes for a section as full,

Answers to Musical Quiz

1. Friedrich Smetana (1824-1884).
2. Chamber music.
3. Johann Christopher Denner, of Nuremberg, in 1690.
4. Beethoven was close to marriage several times, but never married.
5. No. Descendants of the Great Bach kept the line in existence until 1846, when the family became extinct.

The Boys Are Away, So the Girls Will Play



Talmage, Pa.—With the breaking up of many male dance bands, territory units as well as top-flight name crews, the all-girl aggregations are finding more and more opportunity to show their

stuff. No exception is the lively 10-piece orchestra conducted by Joan Lee, who plays tenor sax herself. The gals are kept busy with nite clubs, single dance engagements and radio work.



LULU BATES

(Listen to Lulu—WJZ-Blue Network)

To Listen to Lulu is not hard to do, for Lulu sings the fine old tunes—*After You've Gone*, *Lovin' Sam*, *Beale St. Blues*, *A Good Man Is Hard to Find*, *Darktown Strutters' Ball*—with all the flavor and earthiness and zest those tunes call for. She sings modern ones, too, though her throaty, full-powered style seems more suited to the down-to-earth modes of the

Lang. Venuti would necessarily be expected to have no second-rater on guitar. Hayden Causey is no second-rater. He plays full, solid rhythm, his solos are never marred by wasted notes, and his duet work with Joe is apt.

The capable five-man brass and four-man sax teams produce a volume many times beyond their assumed capacity.

Despite Roseland tastes for congas, Venuti has a fairly reasonable opportunity to show his jazz and ballad wares, and they're both attractive. Tunes like *Smoke Gets In Your Eyes* and *Tea For Two* have been arranged with originality and elan. Jump tunes jump solidly and gently. No male vocalist breathes out lyrics in syrupy ardor. Kay Starr brightens the choruses she sings with a voice that has warmth and individuality, and a personality that's exuberant. Ceaselessly beating out rhythm, silently mouthing all the licks of the brass and reeds, she must be more exhausted at the end of an evening than the musicians. Except Deemay.

On the different evenings observed, Joe did very little clowning, letting humorous jibes on his fiddle speak to those who cared to get them. Getting them gives the getting of the music an added fillip. Just getting Venuti's point is to know that his is a hot fiddle that can never grow cold.

Joe Venuti, violin and leader; Joe Buck, piano; George Butterfield, bass; Barrett Deems, drums; Hayden Causey, guitar; Bill Conrad, Paul Trump, Bob Ashton, trumpet; Harry Everett, Bob Ross, Florida Heintz, Richard Simonds, sax; Collin (Bill) Satterwhite, Thomas Giangreco, trombones.

early jazz era than the saccharine laments of today, (which is not to say that she can't do today as well as yesterday, for she can).

It's time someone came along to sing the old tunes the way they should be sung. It's time Lulu came. Her experience in vaudeville, and in top clubs all over the country, especially in Chicago and the Midwest, has developed her natural gift for lusty singing into a style that is the essence of American jazz, and of Lulu herself: forthright, honest, uncompromising.

Under the influence, and the shadow, of Sophie Tucker, Lulu Bates' own individuality did not begin to emerge fully until, in 1935 when she signed up with Billy Rose, he wrote a number for her called, *The Lady Known as Lulu*. She worked for Rose at the Fort Worth Exposition, Cleveland Exposition, and the Diamond Horseshoe in New York. She then moved to Bill Hardy's Gay Nineties, and for the last year and a half has been one of the Gay Nineties' stars on the WJZ-Blue Gold Old Days show.

The show's conductor, Joe Rines, recognized Lulu's potentialities, spoke a few words into the right ears, and on May 17, Lulu started her 6:15-6:30 P.M., four-times-a-week sustainings (Mon., Tues., Wed., Fri.), accompanied by Rines' orchestra.

At first Joe's band did not quite match Lulu for relaxed, solid, easy swinging. It smacked of being too long in radio's cold storage. Later broadcasts, however, have shown a distinct mellowing of the orchestral backgrounds, and the instrumental numbers, first leaning more toward the *Dancing in the Dark*, *El Rancho Grande* category, are swinging more toward the *Skaters' Waltz*, as originally done by the Bob Crosby crew, and *Right Kind of Love* mood. This helps keep the program in its essential jazz character, a good idea. Con-

Barnet, Savitt Powell Do Pic Stint in East

Hollywood—Crew of cameramen, sound technicians, etc., headed by Director Sam White and Music Director Mario Silva were sent to New York from Columbia studios to photograph and record dance band sequences for *Jam Session*, the "cavalade-of-bands" opus which will feature seven prominent bands.

The bands to be shot in New York were Charlie Barnet, Jan Savitt and Teddy Powell. Bands which have already completed their musical productions for the picture here in Hollywood include Louis Armstrong (*I Can't Give You Anything But Love*), Alvino Rey (*St. Louis Blues*), Casa Loma (*No Name Jive*), Jan Garber (*Salt Lake City Blues*).

continued exposure to Lulu's robust style (and plenty of Sammy Weis' dexterous, uninhibited drumming) should soon remove any lingering taint of studio inflexibility.

The *St. Louis Blues* as Lulu's signature was smart choosing. Her identification with this tune, more than any other typifying American jazz, ought to be as socko as that of Sophie Tucker with *Some of These Days*.

To listeners inured to the subtler styles of the Dinah Shore and Ginny Simms, Lulu Bates riding in on "I hate to see that evenin' sun go down," may come as a shock. It should be as a shock as restoring as hot sun after a cold dip.

If you've a taste for the real stuff, listen to Lulu. She's, as they say, terrific.

—ale

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RAVINGS at REVEILLE

By "SARJ"

Although Del Mason of Richmond, Indiana, has lost 15 musicians to the service, several of whom are overseas, he still heads a very acceptable swing band in his home town, composed largely of workers from local war plants. Del is very proud of the former members of his ork, all of them from Local 388, and sends Sarj a report on the activities of some of them.

Jack Steele, trumpet, according to Del, is playing in the Glenn Miller air corps band at Yale university. . . . Sgt. Claire Widows, tenor sax and arranger, is leader of the 38th Division artillery orchestra at Camp Livingston, La. . . . Cpl. Leo Ryan, Jr., piano and arranger, is with the same crew.

Others In Uniform

Hank Hudson, bass, is with a Miller unit at Atlantic City, and Joe Robbins, alto sax, is organizing a new infantry orchestra at Camp Blanding, Florida. Other former Mason men in service are: Sleepy Shafer, Don Tuttle, Freddie Davis, saxes; Jimmie Morris, Harold Wright, drums; Paul By-master, trombone; Earl Dennerline, trumpet; Walter Waddell, bass, and Dale Stevens and Carl Runnelle, vocalists.

Sgt. R. Brohn, professional musician in England for 15 years and now leader of a small outfit with the air corps in British Columbia, Canada, writes Sarj to praise the American dance music which he has been hearing on the radio for the last three months.

"I'm really overwhelmed by the quality of the bands on the air," he says. "I mean the precision, tone and, above all, the arrangements. We have some fine musicians home, even judged by American standards, but we haven't the facilities for extensive rehearsals, matching sections for tone, vibrato, etc., and above all, cash to pay for super-arrangements."

Wrong French Word

Sergeant Brohn says he was much interested in the recent

Beat article about Hatchett's restaurant in London, because he had the pleasure of working with Grappelly on several occasions, but he points out a small error in the story about Chappie d'Amato. The writer referred to a Chappie vocal called 'J'entendre, and the sergeant is sure he meant 'J'attendrai. Could be.

Pfc. Leo Addio, a drummer from Brooklyn, writes that he ran into Jimmy MacPartland in the PX at Camp Gordon Johnston in Florida. So the following Sunday they held an out of the world bash at the service club, with Willie DeSimone on clarinet, Ross Tarantino on trumpet, Orville Ehlenfeldt on piano, plus Jimmy's horn and Leo's tubs.

Brahms and Beethoven are okay, but officials at the San Antonio air depot, Kelly Field, believe it takes barrelhouse and boogie to make airplanes and their

Barracks Cats Swing Out



Hondo, Texas—One of the hottest jam sextets in the air forces was organized within the 324th AAF band at the army air field here. Left to right: Cpl. Smith H. Sutley, tenor; Sgt. Glen E. Wilson, bass; Cpl. Jim D. Cockrell, trumpet; Pfc. Hiram M. Friend, clarinet; Pfc. Jack Shallet, violin, and Cpl. James L. Shewell, alto sax. Official AAFNS Photo.

engineering workers are proving it by setting production records.

Swing Gets It

To offset a lag at the end of each shift, Captain Tom Mason, morale officer, suggested feeding

tives and prints at the navy technical school in Pensacola, Florida. Joe's address is N. H. Hall S 1/c, Box 3172, NATC, Pensacola, Florida, and he writes that he would be happy to climb out of the hypo long enough at any time

Impromptu Music Cheers War Convalecents



Washington, D. C.—A piano, two guitars and a mandolin make life brighter here for war convalecents in the Forest Glen Annex of the Walter Reed army hospital, a building which formerly was the National Park Seminary, an exclusive fin-

ishing school for girls. Here in the midst of 160 woody acres, about 450 soldiers and five WAACs, all battle zone casualties, are fighting their way back to health. Music, fun and laughter are vital elements of the regime. Acme Photo.

swing records into the loudspeaker systems in the shops. It worked. They found that Ellington, Lunceford and Basie discs get the best results.

Pvt. John "Dutch" Deinlein, formerly Beat writer in Baltimore, reports that he is carrying on at one of the army's "sh-h-h-h-h" locations, but would like to hear from pals and other cats, particularly Buddy Howard. His address is APO 8868 Medical, c/o Postmaster, New York City.

Joe "Horse" Hall, former Casa Loma pianist, is really knocking himself out with cameras, nega-

to dig mail from former pals.

Andy Phillips Sings

Louis Paris, formerly with Bob Crosby, Freddie Slack and Six Hits and a Miss, writes that his pal, Andy Phillips, who made the "Where is" column recently, is a member of the WCAAF orchestra, directed by Major Eddie Dunstetter, at Santa Ana, California. Andy is not only doing plenty of arranging, but has developed as a vocalist, according to Louis.

From deep in the heart of the south Pacific, Sgt. Joe Wilson V-mails: "Still going strong, playing for hospitals and other units. Lost all instruments and entire library en route, but have replacements. The Beat really takes a beating here. It is tattered and torn after 28 men get through with it."

The sergeant adds that all of the men in the dance band once played with New England terri-

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BAND ARRANGEMENT REVIEWS

Philip J. Lang

(SERVICE BANDS: Down Beat contains its new Band Arrangement Review column by Philip J. Lang, former Morton Gould arranger and assistant conductor, so that you may have a look into what's new in modern band arrangements. Watch for it in every issue.)

Piccolo Pete

Pub. by Kaye, Arr. by Paul Yoder

Here's a standard novelty that is an old favorite. This arrangement by Paul Yoder is comparatively new, and scored for a maximum of novelty effect. Following

a short introduction for woodwind with brass figures, the beginning of the chorus is blocked for full band. The release is broken by alternating between brass and woodwind, and the chorus finishes with full band. The special chorus at (C) begins with full band and then has a solo for piccolo and flute. The release has an old fashioned "break" for piccolo, and the arrangement ends full. The arrangement should be taken at a moderately fast tempo and played crisply for the best effect. (Lyre Size)

with full band and then has a solo for piccolo and flute. The release has an old fashioned "break" for piccolo, and the arrangement ends full. The arrangement should be taken at a moderately fast tempo and played crisply for the best effect. (Lyre Size)

La Fiesta

Pub. by National Education, Arr. by Clarence Wheeler

Here is a little contribution that I received in the mail recently that has proved to be something of a "find." I know nothing about its composer, Anita Dorado, and very little of the publisher, but I do know that this is one of the most effective rumbas that I have played. The scoring is excellent, with a variety of rhythmic patterns, and solid bass lines that give the composition a decided "lift." The themes are synopsized in an interesting manner and have an intriguing habit of overlapping each other. The coda is very effective, ending with a long diminuendo on a rhythmic figure, and then a sudden burst of triple forte. This is a treat, and I hope you will try it. (Octavo Size)

Army Engineers Fight Soap

Pub. by Shapiro, Bernstein, Arr. by Louis Gusman

Arranged by Luis Guzman of the United States Marine Band and dedicated to the Army Engineers, this is the latest of the service songs. Brig. General Geoffrey, the composer, is the engineer officer with the Air Force Aviation Airborne Units, and he has certainly captured the fighting spirit of his men in this composition. The melodies are sharp and spirited, and the whole number has a strong march beat. The scoring is splendid, with an interesting woodwind figurations and strong counter melodies for trombones. A valuable addition to all service libraries, this is equally effective as a concert or street march. (Lyre Size)

tory bands. They are: Saxes—Sgt. E. Davis, Cpl. V. Leach, Cpl. A. Schepisi, Cpl. P. Johnson, Cpl. J. Miller; trumpets—Sgt. K. Keniston, Sgt. B. Martin, Cpl. L. Anderson; trombones—Sgt. P. Fietto, Cpl. R. Bagley; bass—Sgt. P. Dierieul; guitar—Pfc. M. Pagliarini; drums—S/Sgt. R. Wade; front—Sgt. Joseph A. Wilson, Jr.

Bill Schallen Promoted
Bill Schallen, former vocalist and trombonist with Alvino Ray and now leading the dance band unit at the Curtis Bay training station of the coast guard in Maryland, has been promoted to Chief Petty Officer. . . . Lloyd Gilliom, ex-Sammy Kaye trumpet, is now a second lieutenant in the marines.

Lots of things are happening to Sgt. Henry Liffahin, who leads (Modulate to Page 15)

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Captain Harold
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Hubert Finlay,
right hand to t
Joe Sanders.

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Bill Boardman
Nashan, 19.
Clarence Elling
sie Lewis, 26.
Bud Walden,
Patterson, 21;
witz, 26; Pfc.
Piano—Pvt. Ro

Person 740th M.

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Cpl. Hubert
and assistant
Trumpets: S/
Pfc. Robert
Wilbur C.
William H.
Rudolph R.
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nard Lewis
Hess.

Clarinet: Cpl.
Pfc. John
Warren L.
Jack Mark
Sawall and
Horns: Pvt.
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C. Crandall
Saxes: (Cpl.
Pfc. Robert
Lawrence B
J. Henning.
Drums: Cpl.
Aareth, Pfc.
Howard T.
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Full Band, Small Jazz Combo and Two Dance Crews

by Pvt. Bob Siegrist

Glenview, Ill.—Exhibiting the same versatility and efficiency in their musical talent as in their mastery of commando tactics as military policemen, 38 members of the 740th M.P. Battalion in Camp Skokie Valley here form a crack military band, which includes two sharp dance units and a solid seven-piece jazz combo.

Major Wayne King (then a captain) organized the full band last October, with the assistance of Captain Harold B. Bachman, conductor of the First Engineers' band overseas in World War I. The unit is under the direction of Sgt. Al Kvale, assisted by Cpl. Hubert Finlay, who used to be the right hand to the old left-hander, Joe Sanders.

Toll Platoon Head

From a military standpoint, the head man of the band platoon is S/Sgt. Elwin Toll, who has had 14 years of army service, most of it in connection with military bands, and who holds a chair in the trumpet section.

One of the 16-piece dance bands from within the unit was organized and is directed by 20-year-old Pvt. Jack Golloboth. Golly is a capable arranger and his outfit rocks like crazy, occasionally in a Stan Kenton rhythmgroove, most of the time on a kick of its own.

Its current personnel is: Trumpets—Pvt. Marvin Lovitz, 19; Pfc. Bill Boardman, 20; Pvt. Rudy Nathan, 19. Trombones—Pfc. Clarence Ellingham, 20; Pvt. Bernie Lewis, 26. Saxophones—Pvt. Bud Walden, 27; Pfc. Warren Patterson, 21; Pvt. Jack Markowitz, 26; Pfc. Bennie Baileys, 19. Piano—Pvt. Roy Karl, 22. Drums

Personnel of 740th M.P. Bn. Band

Sgt. Al Kvale, director.

Cpl. Hubert Finlay, saxophone and assistant director.

Trumpets: S/Sgt. Elwin Toll, Pfc. Robert G. Lilley, and Wilbur C. Boardman, Pfc. William H. (Red) Hodgson, Rudolph R. Nathan, Marvin Lovitz and Robert Basso.

Trombones: Pfc. Arthur P. Sares and Clarence J. Ellingham, Pfc. Earle Payne, Bernard Lewis and Robert C. Hess.

Clarinets: Cpl. Karl F. McCune, Pfc. John E. Golloboth, and Warren L. Patterson, Pfc. Jack Markowitz, Carlton F. Sawall and Robert A. Walden.

Horns: Pfc. Irving Letchinger, Frank D. Balaam and Elmer C. Crandall.

Saxes: (Cpl. Hubert Finlay), Pfc. Robert J. Domek and Lawrence B. Baileys, Pvt. Leo J. Henning.

Drums: Cpl. Arvid J. ("Pinky") Aarseth, Pfc. Jule Kahn and Howard T. Evans, Pfc. Roy J. Kral (regular bassist substituting for Evans), Robert L. Tilles and Nevin L. Barclay.

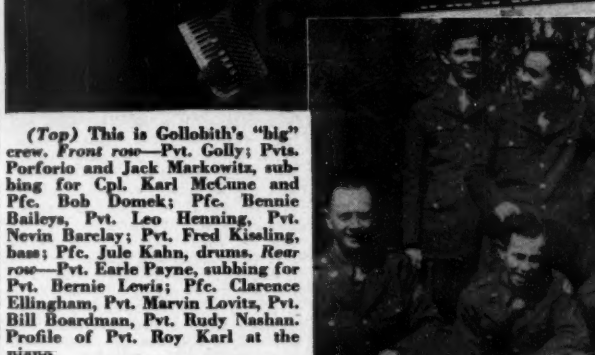
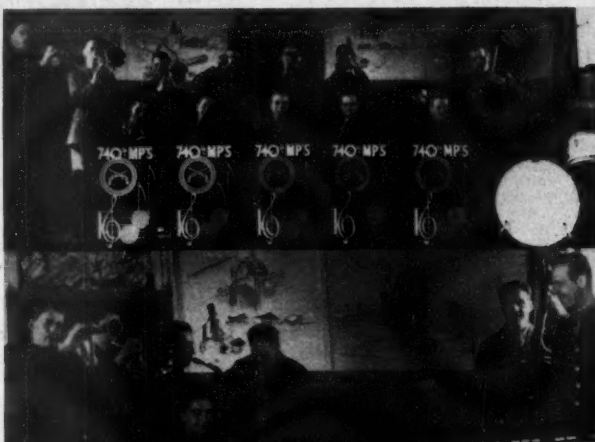
Glockenspiel: Sam J. Porfioro.

Bassoon: Pvt. Albert Rosis.

Oboe: Pvt. Edmund Nielson.

Basses: (Pvt. Roy J. Kral), Pfc. Howard Vick, Jack Coffin and Frederick M. Kissling.

Here's Leapin' Cats at Glenview



(Top) This is Golloboth's "big" crew. Front row—Pvt. Golly; Pfc. Porfioro and Jack Markowitz, substituting for Cpl. Karl McCune and Pfc. Bob Domek; Pfc. Bennie Baileys, Pvt. Leo Henning, Pvt. Nevin Barclay; Pvt. Fred Kissling, bass; Pfc. Jule Kahn, drums. Rear row—Pvt. Earle Payne, substituting for Pvt. Bernie Lewis; Pfc. Clarence Ellingham, Pvt. Marvin Lovitz, Pvt. Bill Boardman, Pvt. Rudy Nathan. Profile of Pvt. Roy Karl at the piano.

Center Golly's small combo gives out at a Hostess House session. Left to right: Pfc. Jack Golloboth, Pfc. Bill Boardman, Pfc. Bennie Baileys, Pvt. Nevin Barclay. Pfc. Sammy Porfioro is seated, Pfc. Jule Kahn at the drums, Pvt. Jack

—Pfc. Jule Kahn, 19. Bass—Pvt. Fred Kissling, 27. Guitar—Pvt. Nevin Barclay, 33.

Good Jazz Combo

Pfc. Howard "Chick" Evans, original drummer with this orchestra, broke his knee in April and is recuperating at Percy Jones hospital in Fort Custer, Mich. In addition to his fine dance band, Golly has built a terrific seven-man jazz combo around the accordion work of Pvt. Sam Porfioro, who also handles much arranging for Golly. The latter's clarinet, and the trumpet, alto, bass, guitar and drums of Boardman, Baileys, Kissling, Barclay and Kahn fill out this unit, which smacks of the John Kirby influence.

The second full-size dance band, differing in style but not in quality from the two Golly units, was organized by Cpl. Hubert Finlay when demands for more dance music at the camp began to zoom. The Finlay outfit leans toward the commercial side, plays both ballads and swing tunes and has a smooth style of its own.

Chamber Group, Too
"Once in awhile we even get below a double forte," explains the corporal, modestly.

His personnel is: Trumpets—

brought together at the camp by Pvt. Irving Letchinger, who plays French horn in the military band. It includes three violins, two clarinets, two French horns, two trumpets, flute, bassoon, oboe, trombone, bass violin, cello, piano and tympani. And a choir of eight voices is available for religious occasions.

Rigorous Training

The musicians, youthful and talented, are not a pampered or privileged lot under the capable administration of Lt. Col. Sidney Z. Eleveld, commanding officer of the battalion. The boys in the band not only have had a rigid course of army basic training, but all are graduates of the advanced military police course, and continue to train daily.

The military band is heard over station WBBM, Chicago, each Sunday morning from 10:15 to 10:30 o'clock and every Wednesday night, Cpl. Finlay's and Pfc. Golloboth's dance bands alternate at Servicemen's Center No. 2 in

Sari's Ravings At Reveille

(Jumped from Page 14)

the dance orchestra at Fort Sam Houston, Texas, and who was known in Chicago as Henri Lishon when he was at the Chez Paree. Hank has taken a bride, Lorraine Mouser, 22-year-old Ches Adorable, and his application for officers' candidate school has been approved.

Joe Mark, who beat the tubs around New York before entering service, is in the current graduating class of the army radio school in the Hotel Stevens, Chicago. . . . Lieut. Frances V. Clary, senior WAAC recruiting officer in San Antonio, has had a new WAAC song dedicated to her by its composer, George Beaver of Sinton, Texas. . . . Pvt. Mickey Vitale is blowing a bugle at Camp Livingston in Louisiana.

Harold Rome, composer now in the army, has written the score for an army musical show called *Stars and Gripes*. . . . A nine-piece band from a Canadian training center has succeeded in making at least one joint jump, according to one of its members, Cpl. Jack Turner. The boys played for a dance in a second-story hall in Toronto recently, and no sooner got into the groove than they were warned to rock it more lightly—because the building was jumping.



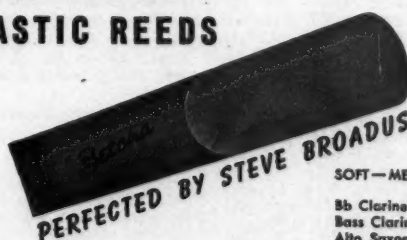
(Bottom) Cpl. Hugh Finlay's fine crew. Front row—Corporal "Fin," Pvt. Cully Sawall, Pvt. Bob Tilles, Pfc. Bobby Domek and Pvt. Sammy Porfioro. Rear row—Pvt. Jack Coffin, Pfc. Art Sares, Pvt. Red Hodgson, Pfc. Bob Lilley, Pvt. Leo Henning, S/Sgt. Elwin Toll, Pvt. Earl Payne.

Chicago. Golly's small jam crew plays Friday evenings at the camp hostess house, and on special occasions.

Some Replacements

Several members of the original full band have left since it was organized.

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A COLUMN FOR RECORD
COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

The Walter Page Blue Devil Vocalion recording date is of note due to the fact that the two sides waxed were the only tunes made by the Moten-Basie combination before they were associated under the baton of Bennie Moten and later Count Basie. The record also marked the first recording ever done by Hot Lips Page and Count Basie.

This band originally belonged to Bill King's Musical Revue and travelled around through the southwest. It was 1927 when Walter Page, the bassist, brought the group into Kansas City.

The two sides made for Vocalion were waxed in Kansas City by the following personnel: Trumpets—James Simpson, Oran "Hot Lips" Page, and James Lu Grand; Walter Page, Leader, and Bass, Ruben Lynch, steel guitar; Alvin Burroughs, drums; Count Basie, piano; Dan Minor, trombone; Ted Manning, 1st alto; Buster Smith, 2nd alto; Rubin Roddy, tenor sax; James Rushing, vocalist.

THE POLL: The number of individual voters has now risen to 144.

Coleman Hawkins	45
Duke Ellington	43
Benny Goodman	34
Jelly Roll Morton	31
Louis Armstrong	31
King Oliver	31
Big Boy	19
Benny Burdette	19
Johnny Dodds	16
Muggsy Spanier	16
N. O. B. K.	13
Lionel Hampton	13
Cab Calloway	13
Stanley Roach	10

(None under ten listed)

Records

1. Monard City Nine Blowers, BB 10037, One Hour and Hello Lela.	25
2. Benny Burdette, Victor 26308, I Can't Get Started.	17
3. Jelly Roll Morton, Victor 20772, Hyena Stamp.	16
4. Muggsy Spanier's Ragtime, BB 10552, Ragtime at Touro.	15
5. Duke Ellington's, Victor 24261, Black and Tan Fantasy.	13
6. Cab Calloway's, OKeh 5687, Ghost of a Chance.	13
7. Frankie Trumbauer's, OKeh 40772, Singin' the Blues.	13
8. Louis Armstrong's, OKeh, First End Blues, 6597.	13
9. Duke Ellington's, Victor 24426, The Mooche.	12
10. Lionel Hampton's, Victor 25592, On the Sunny Side of Street.	11
11. Jelly Roll Morton's, Victor 20415, Dr. Jazz.	11

(None ten or under listed)

Journals for Collectors

Gene Williams of 126 MacDougal St., New York City, who did such a remarkable job with his Jazz Information several years

GEORGE'S Music Store

370 RIVER STREET

TROY, N. Y.

announce the closing of the Troy Store and are offering the following:

● Genuine Van Doren Alto and Tenor—Vibrator (France) No. 3-4 4-3½ only. Maccaferri No. 3-4 only. Alto .25—Tenor .30 ea.

● French Balanced Action Selmer Alto and case—rebuilt—175.00.—Tenor balanced—not rebuilt—like new and case—300.00.

● Used Czech Bass Violin Carved top and back (curly maple)—100.00. New American Plywood—beautiful finish and tone. Ebony trim—100.00.

● Brand Hohner 120 Bass Accordion and cases—225.00.

● New Conn instruments at 1941 prices.

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Cow-Cow Davenport.

Annotations

Phil Featheringill has made some remarkable moving pictures of Richard Jones and Crippled Clarence Lofton active at the piano. They are candid, although both musicians were aware they were being pictured. Both were shot at their own pianos in their homes. Clarence keeps his piano stool tied to a leg of the upright and the movies follow him from the time he unties his stool to the time he reties it after playing several numbers.

Richard Jones, New Orleans pianist residing in Chicago and Charles Creath, St. Louis trumpeter also located in Chi. are both working in a defense plant, Foote Brothers Gear Co. Jones is operating a machine.

Joe Campbell has discovered sixteen bars of Teagardenese trombone on Meyer Davis' Swanee

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By LEW PORTER

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Roanoke Has Noisy Combo But It's Good

Roanoke, Va.—The noisy little combo at Victory Hall on week-ends may be small, but kicks out enough solid riffs to make other cats want to come around and listen—(and sit in). Best features are Jimmy St. Clair, piano ace and Eddie Wiggins, sax-clary. All of the fellers in the outfit are part of the Collegians orchestra of which St. Clair is co-leader with Jack Shafer, who plays trumpet.

Buddy Mac's orch will have to look for new digs now that the opening of Rockledge Inn has been postponed indefinitely. The mountain top location of the club, now that pleasure driving is out, makes it almost impossible to open without taking a loss.

The Mac crew is composed of newcomers and uses mostly stocks, but they have enough good ideas to rate them another spot around town. Lineup includes: Buddy MacPhail, leader-piano; P. C. Barnard, drums; Harry Rader, R. Fishburn, P. Canary, trumpets; L. Danza, tram; J. Karns, P. Anderson, reeds, and blonde Dottie Atkins does the vocals.

—Buddy Phelps

WHERE IS?

JUDY ELLINGTON, vocalist, formerly with Charlie Barnet
DONNA MASON, vocalist, formerly with Sam Deane
RED FRENCH, drummer, formerly with Teddy Powell
LEW SHERWOOD, trumpeter, formerly with Eddy Duchin
HARRY CAMPBELL, drummer, formerly with Eddy Duchin
RENEE JACOBSON, former orch leader around N. Y.

TONY MATOLA, guitarist
DON WILSON, vocalist, formerly with Layton Bailey
KAY GRIFFITH, vocalist, formerly with Layton Bailey
ANDY KELLY, saxist, formerly with Wingy Manone

TONY DEXTER, vocalist, formerly with Hal McIntyre
JOHNIE AUSTIN, trumpeter, formerly with Jan Savitt
RONNIE REED, vocalist, formerly with Lee Castle

CARMEN NAPPO, accordionist
"CHICK" JOHNSON, guitarist
JIMMY DENAHM, tenor saxist
BERT FEDERSON, trumpeter, formerly with Ozie Nelson

WHITTY WALTERS, tenor saxist, formerly with Buddy Williams
FRANKIE SNYDER, vocalist, formerly with Ray McKinley
LEE SIMMS, pianist
KAY RICHARDS, vocalist, formerly with Benny Hargis

FRANK W. HANSHAW, former Bob-bys manager

Syncopators Bruns, 4329 The One I Love, Loves Me. A hot tram player really pulled a sneaker on this one.

Collector's Catalogue

Lauren B. Hitchcock, Lewiston, N. Y. Follows all good jazz from Ellington on through all the great jazzmen like Louis and Jackson T. Mr. Hitchcock was in Chicago during the Golden Age and recalls wonderful nights listening to Dodds at Kelly's Stable. He is a Consulting Chemical Engineer for the Hooker Electrochemical Co., Niagara Falls, N. Y.

William Crossett, c/o Julia Ann Maher, 2663 E. Lafayette, Detroit, Mich. Collects all boogie-woogie records, especially interested in Solo Art & Signature sides. He is an army inspector.

Jack Miller, 1590 W. Grand Blvd., Apt. No. 107, Detroit, Mich. Interested in Bix, Trumbauer, Mole and Nichols.

Albert Hill, 45 Joel Lane, Gee Cross, Hyde, Cheshire, England. Collects records by American bands of the 40s. Interested in trading for Harry James and Glenn Miller records.

TIPS FOR TUBMEN

By GEORGE WETTLING

William Saroyan, the newest voice in American writing, whose movie, *The Human Comedy*, is breaking records at the Astor theater in New York, also has written a number of short stories. In his latest book of these, entitled *Inhale and Exhale*, he has a wonderful story about a trap drummer. I don't want to tell the story, but the general idea is as follows:

While Saroyan was in Kiev, Russia, in 1935, he heard a band one night playing American jazz music. The reason the band didn't, or couldn't sound right was because of the drummer, who apparently never had heard a real American jazz drummer, but only had seen them in the movies.

He was trying to go through the motions, but the noises he made were very sad and didn't fit at all with the jazz the band was trying to play. The idea is that you don't play jazz drums with fancy motions alone, but you must feel it to bring out the proper sounds. Every drummer should read this Saroyan story.

Bob Kinsey of Baltimore writes that he digs most of the bands that visit there, and that he notices that nearly all of the drummers use one tom-tom, usually a 9 x 13, or an 8 x 12, on the left hand side of their bass drum. Bob seems to think that the use of more toms would make it more solid.

This is matter of personal taste, and there are plenty of drummers who use two toms on the bass drum. It seems to be more popular today to use a single tom at the left of the bass, and a 16 x 16 on a stand at the right side of the drummer.

Pvt. Ray Churchman of Camp MacCall, Hoffman, N. C., writes that he has his practice pad at the camp, but when he really gets down to practice, he doesn't know what to practice. He says he has a couple of good instruction books,

and he wants to know if he should study from these, or just fool around with his high hats and work out some solid foot cymbal stuff. It won't hurt a bit to do both, but by all means study the legitimate stuff, as well as the foot cymbal jive.

Savannah Band Family Affair

Savannah, Ga.—The USO-JWJ has been playing bands nearly every week, amongst which have been bands from Camp Stewart and Fort Screven, and local ones of Rudolph Jacobson and Jimmy Reed. That particular unit of Jacobson's broke up when two members went into the army. The Reed group started out as a family affair, with Mama and Papa Reed and five little Reeds, each joining as soon as he was able to hold an instrument. Jimmy Reed is in the army now, in Alabama, Edward Reed followed and is encamped in California, Sammy Reed was next, being sent to officers' school in Tennessee, and Stanley Reed will be going any day.

The drummer is draft-exempt, being a femme: the featured Eula Reed. Personnel of the outfit includes: trumpets—Harold Johnson, Jack Wagner; saxes—Harold Green, Stanley Reed; Eula Reed, drums; Lillian Smith, piano; and Mrs. J. M. Reed, guitar and vocals. Their ages are all 17 and 18 (with one exception).

—Charlotte Slotin

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Rosemary

(One of the score of charming operators employed by the Chicago Automatic Hostess Co. acts as guest conductors of this column each issue. She selects the ten most played discs in the coin machines of the nation, having available not only the tabulation of requests in the many Chicago hostess studios, but up-to-the-minute lists of the largest coin machine operators from coast to coast.)

Song	Artists	Label
1—As Time Goes By . . .	Jacques Renard . . .	Decca
	Rudy Vallee . . .	Victor
2—Let's Get Lost . . .	Kay Kyser . . .	Columbia
	Vaughn Monroe . . .	Victor
3—Don't Get Around Much Anymore . . .	Ink Spots . . .	Decca
	Duke Ellington . . .	Victor
4—Taking a Chance on Love . . .	Benny Goodman . . .	Columbia
	Sammy Kaye . . .	Victor
5—I've Heard That Song Before . . .	Harry James . . .	Columbia
6—That Old Black Magic . . .	Glenn Miller . . .	Victor
	Charlie Barnet . . .	Decca
7—Cabin in the Sky . . .	Benny Goodman . . .	Columbia
8—Velvet Moon . . .	Harry James . . .	Columbia
9—Brazil . . .	Xavier Cugat . . .	Columbia
	Jimmy Dorsey . . .	Decca
10—Murder, He Says . . .	Dinah Shore . . .	Victor

OTHER FAVORITES

You'll Never Know . . .	Tommy Dorsey . . .	Victor
Why Don't You Do Right . . .	Benny Goodman . . .	Columbia
It Started All Over Again . . .	Tommy Dorsey . . .	Victor
Fuddy Duddy Watchmaker . . .	Kay Kyser . . .	Columbia
All or Nothing at All . . .	Sinatra-James . . .	Columbia

Music To M

New York—the night of 1 gave him a cicians, like L Condon, Bra Foster, Fran Joe Bushkin, many of the appreciation. play for ma George Wett Stacy, who w and couldn't

There were t ons for the handshakes: 1 birthday. 2. I him publicly fo for jazz and j Started

Memorial al voted to Chic boogie-woogie, styles, filling m and shelves to of what Milt started alone s jazz. Now the are almost bum diggings for u collectors' item long-forgotten

He started o ord companies putting historio re-issuing good piling lists of j ing small group He caught on

Milt a



New York—around these mous musician Russell, Mugg Photo.

all about in 19 after school in radio store on New York. It y modore Music records and a bad, the stor goods, camera cards, to keep could get a f particularly j dead pigeons, managed to se idea of stocki music. Skepti "OK, but you them."

Dodged The situatio was this: only in New York ords. Discs by five Pennies ued. Jazz was the lure of Milt admits h at first by the he says, "the l less I heard. I over and ove boys that real the ones most heard about." Gradually h Nichols record

Musicians Pay Tribute To Milt Gabler, Jazzman

by Amy Lee

New York—A lot of people shook hands with Milt Gabler the night of May 20 at Jimmy Ryan's on 52nd Street. They gave him a cake, too, and a silver cigaret case. A lot of musicians, like Duke Ellington and several of his men, Eddie Condon, Brad Gowans, Pops Foster, Frank Orchard, Sgt. Joe Bushkin, came too, and many of them played their appreciation. They had to play for many more, like George Wettling and Jess Stacy, who were out of town and couldn't get there.

There were two very good reasons for the playing and the handshakes: 1. It was Milt's birthday. 2. It was time to thank him publicly for all he has done for jazz and jazz musicians.

Started Jazz Search
Memorial albums, albums devoted to Chicago, New Orleans, boogie-woogie, and what-not styles, filling music store windows and shelves today, are the result of what Milt Gabler started. He started alone searching for good jazz. Now the record companies are almost bumping heads in their diggings for unused masters, rare collectors' items, unheard-of or long-forgotten jazzmen.

He started other things the record companies have since copied: putting historical data on labels; re-issuing good old discs; compiling lists of jazz records; recording small groups.

He caught on to what jazz was

lington and Trumbauer. Once in awhile a fine jazz chorus would sneak out of the Commodore loudspeaker, rigged up to pipe music to the passers-by. Little by little musicians picked up the sound, and found, behind the baseball bats, a haven where they could ask for Bix on *Riverboat Shuffle* and get, instead of a blank look, the Trumbauer record.

Launched a Trend

Milt soon reasoned, "There must be a few people besides myself, and the musicians, who like jazz. Even if only 1 per cent want Bix and Ellington and Teagarden, we'll go after that 1 per cent."

The Commodore Music Shop got its 1 per cent. That little store shipped jazz records all over the world. It was the first to hear from the jazz critics abroad. It was the only store in the country then buying hot records.

When Okeh quit business, Gabler bought up the stock. By 1935 he had another pioneering thought: despite continued public apathy for jazz and its musicians, he started re-issuing old jazz records, exclusively Commodore output.

Organizes Hot Clubs

With Marshall Stearns, he or-

ganized the United Hot Clubs of America, and as a come-on for hot fans issued his Commodore discs under the UHCA label for members.

Encouraged with the response, he went out on another apparently uncommercial limb. He staged public jam sessions, admission and refreshments free to Hot Club members, at the recording studios, generally Decca or Brunswick. The timing was perfect. The 52nd Street spots were alive with music that wasn't written down, played by jazzmen who knew how to play it.

Milt held a jam session at the Famous Door, and packed the place.

He was amazed. He'd put on his

sessions to stir up interest in jazz. Could it be he was stirring the right mixture with the right swizzle stick at last?

Begins to Record

He asked himself, "If the 1 per cent crowd the 52nd Street spots to hear jazz, and yell for more, why wouldn't they rush to buy records of that same jazz?"

He answered by issuing, in 1938, the Commodore records featuring the Chicagoans—Jess Stacy, Bud Freeman, Eddie Condon, George Wettling, Pee-wee Russell. It was the first time, since Okeh days, any small jazz band records had been put out. It was the first time the Chicagoans had played together on records in years. More

Commodores appeared, and on them, Billie Holiday, the Kansas City Six, Joe Sullivan, Joe Buskin, Lee Wiley, Chu Berry, Roy Eldridge.

Gabler opened a branch store at 46 West 52nd, and though it's closed now, it won't soon be forgotten by the musicians and jazz-followers who called it home.

Carries On at Decca

Jazz musicians and the jazz record business, from both sides of the counter, owe much to Milt Gabler, though he'd undoubtedly be embarrassed at such an idea. To him, "it's a wonderful business. I wouldn't do anything else." He befriended jazz when it

(Modulate to Page 18)

BANDLEADERS!

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—O'Brien and Evans.

"... have had several inquiries and two jobs offered us; one for two weeks and one for nine engagements."

—Al Fifer.

"... Several booking agents have already written me. The ad is fine!"

—George Corsi.

"... though the Anniversary Issue and the 'Catalog of Bands' have been out only a short time I have already received a request for information concerning my outfit."

—Jimmy Harris.

CLIP THE COUPON AND MAIL IT IN TODAY FOR FULL DETAILS.

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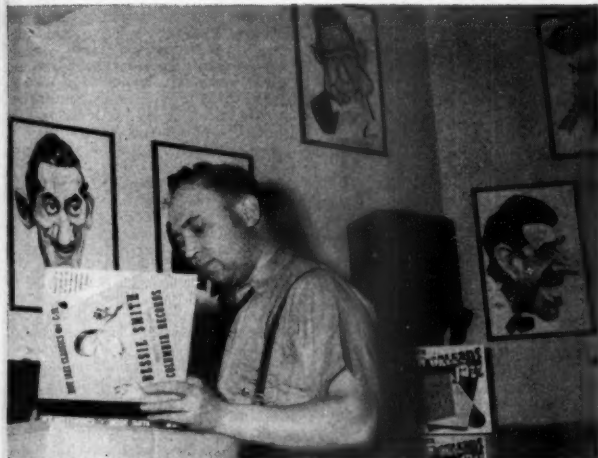
Name _____

Name of Band _____

Address _____

City and State _____

Milt at Home, Among the Discs



New York—Milt Gabler, who has given jazz most of its impetus around these parts, is photographed against the caricatures of famous musicians who have recorded on his Commodore label, Pee Wee Russell, Muggsy Spanier, Jess Stacy and Joe Marsala. Otto F. Hess Photo.

all about in 1927, when he worked after school in his father's little radio store on East 42nd Street, New York. It was named the Commodore Music Shop. Business in records and sheet music was so bad, the store stocked sporting goods, cameras, even greeting cards, to keep going until radio could get a firmer hold. Records, particularly jazz records, were dead pigeons. Yet somehow Milt managed to sell his father on the idea of stocking records and sheet music. Skeptically father said, "OK, but you can worry about them."

Dodged the Lombardos

The situation Milt faced in 1927 was this: only a couple of stores in New York still sold Okeh records. Discs by Red Nichols and his five Pennies had been discontinued. Jazz was being forsaken for the lure of Lombardolism. Even Milt admits having been tempted at first by the Lombardos. "But," he says, "the longer I listened, the less I heard. It was the same stuff over and over. I discovered the boys that really thrilled me were the ones most people hadn't even heard about."

Gradually he picked up stray Nichols records, and those of El-

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- FOR A COMPLETE COURSE ON ARRANGING
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- TO BE ABLE TO TRANSPOSE ANY SONG TO ANY OTHER KEY
- TO BE ABLE TO ANSWER ANY QUESTION OF HARMONY

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is the only musical device in the world that will DO ALL THIS! It is colorful, durable and fits into your vest pocket.

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Lightning Arranger Co.

Allentown, Penna.

Money Refunded If Not Satisfied

Where the Bands are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; co—country club; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; FR—Frederick Bros. Music Corp., RKO Bldg., NYC; AG—Moros Gals, 38 West 40th St., NYC; GAC—General Amusement Corp., RKO Bldg., NYC; JO—Joe, 38 Rockefeller Plaza, NYC; MCA—Music Corp. of America, 745 Fifth Ave., NYC; HFO—Herold F. Odey, 17 East 49th St., NYC; SZA—Stanford Zucker Agency, 501 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

Bandleaders may list their bookings free of charge, merely by writing Down Beat two weeks before each issue.

- A
Agnew, Charlie (Jantzen Beach) Portland, Ore., Clang, 6/26, b
Ake, Jean (Pleasure Pier) Port Arthur, Tex., b
Alexander, Van (One-nighters) JG Alexander, Will (Club Lido) South Bend, Ind.
Allen, Bob (Capitol) NYC, Clang, 6/23, t
Allen, Red (Garrick Stagbar) Chicago, nc
Almerico, Tony (SS President) New Orleans, La.
Arnheim, Gus (Sherman's) San Diego, Cal., r
Astor, Bob (Bradford) Boston, Mass., 6/17-23, b
Atkins, Boyd (Faast Club) Peoria, Ill.
Ayres, Mitchell (Metropolitan) Providence, R.I., 6/18-30, t; (Paramount) NYC, Opng, 6/23, t
- B
Bardo, Bill (Tune-Town) St. Louis, Mo. Opng, 6/22, b
Barnet, Charlie (Poli) Waterbury, Conn., 6/16-17, t; (Bradford) Boston, Mass., Opng, 6/24, h
Bartie, Grace (Paramount) NYC, Clang, 6/22
Barron, Blue (One-nighters) MCA, 6/18-24; (Oriental) Chicago, 6/25-7/1, t
Bartol, Jess (Lexington) NYC, h
Bartha, Alex (Steel Pier) Atlantic City, N.J., h
Baske, Count (Aragon) Ocean Park, Cal., h
Becker, Bubbles (Van Cleve) Dayton, O., h
Benson, Ray (Drake) Chicago, h
Bestor, Don (WHN) NYC
Bishop, Billy (Deahler-Wallick) Columbus, O., h
Black, Teddy (Club Charles) Baltimore, Md., h
Bondash, Neil (Blackstone) Chicago, Clang, 6/22, h; (Chase) St. Louis, Mo., Opng, 6/24, h
Bothie, Russ (Aragos) Chicago, h
Bradshaw, Tiny (On Tour) MG
Bragale, Vincent (Warwick) Philadelphia, h
Brandwyane, Nat (Copacabana) NYC, nc
Bratcher, Washie (Washington) Washington, D.C., h
Bresce, Lou (Ches Parce) Chicago, nc
Brigade, Ace (Excalibur Park, Excalibur, Minn., Clang, 6/24, b; (Lake Lawn) Delavan, Wis., Opng, 6/25, b
Britton, Milt (USO Tour) FB
Broome, Drex (Hilton) Long Beach, Cal., h
Brown, Charles (Andy's) Lorain, O., nc
Brown, Les (Sherman) Chicago, Clang, 6/24, h; (Riveride) Milwaukee, Wis., 6/25-7/1, t
Brown, Pete (Silhouette Club) Chicago, nc
Burns, Mel (Palais) Malden, Mass., b
Busse, Henry (Palace) San Francisco, Cal., h
- C
Cabin Boys (Lou's Moravian Bar) Philadelphia, Pa., nc
Calloway, Cab (Strand) NYC, t
Campiglia, Jimmie Jr. (Castle) Ventura, Cal., nc
Carr, Tommy (Avery) Boston, Mass., h
Carter, Benny (Casa Manana) Culver City, Cal., nc
Cavallaro, Carmen (Palace) Columbus, O., 6/23-24, t; (Palace) Cleveland, O., 6/25-7/1, t
Chester, Bob (Earle) Philadelphia, Pa., 6/18-24, t
Chowning, Bill (Jubilee Village) Jefferson City, Mo., nc
Coleman, Emil (Ciro's) Hollywood, Cal., nc
Collier, Bill (Cave Springs C.G.) K.C., Mo., h
Courtney, Del (Rainbow Randeau) Salt Lake City, Utah, 6/25-7/1, b
Craig, Francis (Hermilage) Nashville, Tenn., h
Crawford, Jack (Flame Club) Minneapolis, Minn., h
Cugat, Xavier (Waldorf-Astoria) NYC, h
Cummins, Bernice (On Tour) MCA
Cutler, Ben (Arcadia) NYC, b
- D
D'Amico, Nick (Statler) Detroit, Mich., h
D'Arcy, Phil (Rogers Corner) NYC, nc
Davis, Johnny "Sea" (Charley Foy's) Los Angeles, Cal., nc
DiPardo, Tony (On Tour) MCA
Dorsey, Jimmy (Chicago) Chicago, 6/18-7/1, t
Dorsey, Tommy (Vacation) MCA
Drake, Edgar (Muehlebach) Kansas City, Mo., h
Doin, Constance (Schroeder) Milwaukee, Wis., h
Dunham, Sonny (Riverside) Milwaukee, Wis., 6/18-24, t; (Orpheum) Madison, Wis., 6/29-30, b
DuPont, Anna (Music Bar) Schenectady, N.Y., nc
Durham, Eddie (Apollo) NYC, 6/18-24, t
- E
Ellington, Duke (Hurricane) NYC, nc
England, Dale (Mill) Springfield, Ill., nc
- F
Feltie, "Junior" (Danny Bloels) Port Chester, N.Y., b
Fleide, Shep (On Tour) MCA
Finch, Mac (Danceland) Indian Lake, Russell's Point, O., h
Fink, Herbie (Casino) Stratford, Ont., Can., b
Flo Rito, Ted (Uline's Arena) Washington, D.C., 6/17-30, b
Fisher, Bill (Liberty) Liberty, N.Y., h
Fisher, Buddy (St. Paul's) Philadelphia, b
Flitzgerald, Ella (Apollo) NYC, 6/18-24, t
Flindt, Emil (Paradise) Chicago, b
Floyd, Chick (Cleveland) Cleveland, O., h
Ford, Bob "Tiny" (Eagles Club) Titusville, Pa.
Foster, Chuck (Blackhawk) Chicago, r
Four Clefs (White City) Springfield, Ill., nc
Four Red Jackets (Herring) Amarillo, Tex., h
Fox, Richard (Continental) Springfield, Ill., nc
Franklin, Buddy (Aragon) Chicago, Clang, 6/20, b
Fuller, Walter (Tony's Subway) Peoria, Ill., nc
Fuson, Bob (Elk's Club) New Bern, N.C.
- G
Garber, Jan (Casino Gardens) Ocean Park, Cal., h
Gerken, Joe (Casa Nova) Elmwood Park, Ill., r
Goldfield, "Goldie" (Rooft Garden) Leesville, La., b
Gordon, Gray (USO Tour) GAC
Graffolder, Frenchy (Babe's) Des Moines, Ia., nc
Grant, Larry (Chin Lee) NYC, r
Gray, Glen (Lakeside Park) Denver, Colo., 6/18-24, b; (Palace) Columbus, O., 6/29-7/1, t
Gumpel, George "Shorty" (Bankert Park) Baltimore, Md., r
- H
Haler, Hal (Firemans Social Club) Allentown, Pa.
Hamilton, George (Aragon) Chicago, Opng, 6/22, b
Hampton, Lionel (Loew's State) NYC, 6/17-23, t
Harris, Ken (Atlas's Biltmore) Atlanta, Ga., h
Hatch, Erskine (Howard) Washington, D.C., 6/25-7/1, t
Heatherton, Ray (Biltmore) NYC, h
Heckscher, Ernie (St. Anthony) San Antonio, Tex., h
Heintz, Horace (Palace) Columbus, O., 6/18-24, t; (Palace) Cleveland, O., 6/18-24, t; (Palace) Akron, O., 6/25-28, t; (Palace) Youngstown, O., 6/29-7/1, t
Henry, Toby (Shanghai Terrace Bowl) Oakland, Cal., nc
Herman, Woody (Palladium) Hollywood, Cal., Clang, 6/27
Herb, Milt (Copley Plaza) Boston, h
Hill, Tay (Edison) NYC, h
Himler, Richard (Peabody) Memphis, Tenn., Clang, 6/24, h; (Blue Moon) Wichita, Kan., Opng, 6/26, b
Hoglund, Everett (Ciro's) Mexico City, Mexico, nc
Horton, Aub (Santa Rita) Tucson, Ariz., h
Howard, Eddy (Elitch's Garden) Denver, Colo., Clang, 6/24
Humphreys, Jack (Washington Club) East Liverpool, O.
Hussey, Les (Irvington) Baltimore, Md., nc
Hutton, Ima Ray (Flagler) Miami, Fla., Clang, 6/21
- I
Ink Spots (On Tour) MG
International Sweethearts of Rhythm (On Tour) FB
- J
Jacquet, Russell (El Dorado) Houston, Tex., b
Jagger, Kenny (Sportsmen's Club) Indianapolis, Ind., nc
James, Harry (Astor) NYC, Clang, 6/26, h; (Terrace Room) Newark, N.J., 6/27-7/1, nc
Jenny, Jack (Lincoln) Cheyenne, Wyo., 6/20-22, t; (Lakeside Park, Denver, Colo., Opng, 6/25, b
Johnson, Blaine (Herring) Amarillo, Tex., h
Johnson, Cec Pae (Swing Club) Hollywood, Cal., nc
Jordan, Louis (Loew's State) NYC, 6/24-30, t
Joy, Jimmy (On Tour) MCA
- K
Kassel, Art (Bismarck) Chicago, h
Kavelin, Al (On Tour) GAC
Kaye, Don (Claremont) Berkeley, Cal., h
Kaye, Sammy (Eastwood Gardens) Detroit, Mich., 6/18-7/1, b

Key Spot Bands

- AMBASSADOR HOTEL, Los Angeles—Freddie Martin
ARAGON, Chicago—Buddy Franklin; June 22, George Hamilton
BILTMORE HOTEL, Los Angeles—Ted Lewis
BLACKHAWK RESTAURANT, Chicago—Chuck Foster
CASA MANANA, Culver City, Cal.—Benny Carter
EDGEWATER BEACH HOTEL, Chicago—Russ Morgan
HURRICANE, New York—Duke Ellington
LINCOLN HOTEL, New York—Bobby Sherwood
MARY HOPKINS HOTEL, San Francisco—Henry King; June 22, Joe Reichman
NEW YORKER HOTEL, New York—Jerry Wald
PALLADIUM, Hollywood—Woody Herman; June 29, Stan Kenton
PALMER HOUSE, Chicago—Griff Williams
PENNSYLVANIA HOTEL, New York—Charlie Spivak; June 23, Will Osborne
ROOSEVELT HOTEL, Washington, D.C.—Teddy Powell
ROSELAND, New York—Joe Venuti
SHERMAN HOTEL, Chicago—Les Brown; June 25, Jan Savitt
TERRACE ROOM, Newark, N.J.—Johnny Long; June 27, Harry James
TRIANON, Chicago—Eddie Rogers
TRIANON, South Gate, Cal.—Jimmie Lunceford
WALDORF-ASTORIA, New York—Xavier Cugat

- Kayne, Judy (Palomar) Norfolk, Va., b
Keene, Bob (Strand) Pittsfield, N.H., t
Keener, Art (The Barn) Newport News, Va.
Kelly and His Band (The Dells) Savannah, Ga., nc
Kemper, Ronnie (Last Frontier) Las Vegas, Nev., h
Kenton, Stan (On Tour) GAC
King Cole Trio (881 Club) Los Angeles, Cal., h
King, Henry (Mark Hopkins) San Francisco, Cal., Clang, 6/26, h
Kinney, Ray (Book-Cadillac) Detroit, Mich., h
Kirk, Andy (On Tour) JG
Korn Koblers (Rogers' Corner) NYC, nc
Korn, Monte (Tonipans) New Orleans, La.
Krisio, Billy (V.F.W. 868 Club) Cleveland, O.
Kuhn, Dick (Statler) Buffalo, N.Y., h
- L
La Bemie, Harvey (Moosehead Inn) New Bedford, Mass.
Labrie, Lloyd (Darling) Wilmington, Del., h
Lamb, Drexel (Bartlett's) Pleasant Lake, Mich., h
Landry, Johnnie (Non-Coms) Columbus, Ga., nc
Lang, Geo. Al (Rhythm Club) Boston, Mass.
Larson, Eddie (Troadero) Hollywood, Cal., nc
Leonard, Ads (USO Tour) Fred. Bros.
Leonard, George (Club Chanticleer) Madison, Wis., nc
Leroy, Howard (Hofbrau) Lawrence, Mass., nc
Lesniak, Stanley (Lith-American) Hartford, Conn., b
Levant, Phil (On Tour) FB
Lewis, Ted (Biltmore) L.A., Cal., h
Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (Terrace Room) Newark, N.J., Clang, 6/26, nc
Lopez, Tony (Taft) NYC, h
Lucas, Clyde (Roosevelt) New Orleans, La., Clang, 6/23, h
Lunceford, Jimmie (Trianon) South Gate, Cal., nc
Lyman, Abe (State) Hartford, Conn., 6/18-30, t; (Stanley) Utica, N.Y., 6/22-24, t; (Earle) Philadelphia, Pa., 6/26-7/1, t
- M
McCreery, Howard (Jung) New Orleans, La., h
McIntire, Lani (Lexington) NYC, h
McIntyre, Hal (On Tour) WMA
McLean, Jack (Paris Inn) San Diego, Cal., nc
McShane, Jay (Happy Hour) Minneapolis, Minn., 6/23-30, nc
Malneck, Matty (Louisiana) Los Angeles, Cal., nc
Manone, Wingy (Rendezvous) Balboa Beach, Cal., b
Marshall, Mury (Florentine Gardens) Hollywood, Cal., nc
Mario, Don (Beachcomber) Providence, R.I.
Martin, Freddy (Ambassador) L.A., Cal., h
Marx, Chico (T. & D.) Oakland, Cal., 6/24-30, t
Mason, Del (Rollarena) Richmond, Ind., b
Masters, Frankie (T. & D.) Oakland, Cal., 6/17-23, t; (Golden Gate) S.F., Cal., 6/24-30, t
Mattingly, Tony (Riverside) Casper, Wyo., nc
McIntones (Eagles Club) Mt. Vernon, O., h
Meivyn, Earl (Minerva) Boston, Mass., h
Menke, Al (Forest Park Highlands) St. Louis, Mo., Opng, 6/20, b
Messner, Johnny (McAlpin) NYC, h
Michener, Les (Crystal) Upper Darby, Pa., b
Millinder, Lucky (On Tour) MG
Moffe, Deks (Broadwater Beach) Biloxi, Miss., nc
Molina, Carlos (Del Rio) Washington, D.C., nc
Monroe, Vaughn (MGM Studios) Culver City, Cal.
Morgan, Russ (Edgewater Beach) Chicago, h

Connecticut Scene Active, Joints Jump

Bridgeport, Conn. — Plenty of activity in the local night-life scene and is going strong despite the new gas restrictions. Only casualty was the Seven Gables Inn, now on a week-end plan. The boom is keeping the musicians still available plenty busy.

Latest to join the armed forces were Nate Sussman, drummer, and Jim Setenary, trumpet. Sussman was the maestro at the Cafe Howard and Johnny Mucci's crew replaced.

At the Club Hollywood, Georgia Kaye and his group are doing nicely. A big feature here is the weekly Sunday afternoon jam session. Drawing fine and some fine jazz is a result.

And word from the mid-west finds localite Roland Young playing with Morrey Brennan and his crew. The Brennan band is at The Pier in Jamestown, N. Y. now, having just concluded a 6-week stop at the Hollywood in Kalamazoo, Mich., where they broke all records. Vocals of Alma Olson (Mrs. Brennan) a stand-out.

Ronny Rommel, horn, and Harvey Nevins, sax, are both back in town after brief sojourns with the Louis Prima crew. Rommel is now in a defense plant while Nevins is army-bound.

—Roland Young

No Live Music At Missouri U

Columbia, Mo.—Came the end of the semester at the University of Missouri last week and came the end of live music in Columbia, probably for the duration. Most of the key men in both of the remaining bands left for the armed forces when their student deferments ran out. Others are slated to go shortly when the navy and marine reserves go on active duty. While the bands at the Navy Diesel School and the A.A.F. Pre-Flight school at the U. carry on the active roster of Local 413 gets a look more and more like the lineup for a really big bridge game. There should be just about enough 4Fs around to get up a fair cocktail combo.

Henry Lincoln, KayCee pianist, slayin' em nightly and politely at Deens. This marks about the best break a Negro musician has gotten in years in this borderline city, which crosses the borderline into Jim Crow much too often. . . . Even before his band broke up Malloy Veal was out as front. "Friction in the band. . . . Keith Parker, tram-frontman skedded for the fighting end of the marines. No music service for "Atlas," who was Varsity man on the Big Six championship Mizou gridders. . . . Bassman Bernie Lewis and Keith Moyer, trumpet, of the ex-Veal crew headed for a tour of the midwest with a territory crew. Both are clear of Army worries. . . . Johnny Karoly, of the tub-thumping Karoly's, will spend his summer at the University Geology Camp in Colorado. Vital occupation.

—Irvin Stein

Mart Kenney Band Sticks to Army Camps

Regina, Sask.—In a one-nighter sponsored by the Kinsmen Club at the Trianon ballroom, Mart Kenney stated that army camps and service club contracts form 90 per cent of the work done this year by the Western Gentlemen Band, on a coast-to-coast tour, is as uninspired and monotonous as ever and how the Canucks (excepting a few real jazz fans) love

—Isabell Goudry

Musicians Pay Gabler Tribute

(Jumped from Page 17)

needed a friend. In turn it has befriended him. Up at Decca Records, Inc., where he's been for over a year and a half, he's carrying on his crusade for the revival, and survival, of jazz. And he adds to his catalogue of re-issues and Commodore originals whenever possible (when wars and record

bans do not interfere). In his fifteen years behind the Commodore record counter, Milt says he never received a bump check. It's easy enough from that, isn't it, to know what kind of a guy Milt Gabler is, and why it's a privilege to shake his hand and say thank you.

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Secretary of Davenport's Local Is Dead

Davenport, Iowa—Jack Manthey and his jivesters were selected to play the Annual Cotton Ball at the LeClaire hotel. Local socialite vocalist, Mary Jane Walsh, recently featured on Broadway, entertained. Local 67 was recently shocked by the sudden death of trumpeter Al Woeckner, who has been secretary of the local and a member of the Orpheum theater orchestra for the past six years. Roy Kautz has been named temporary secretary. Keith Pease, former Jack Manthey 88'er and valvise Dave Orwitz, both of Camp Adair, Oregon, were recently home on furlough. . . . Tram man "String" Pahl in town from an army camp in Indiana and 88'er Doug Walton back long enough to get a divorce and sit in on a few jam sessions. —Joe Pitt

Billie and Fine Trio at Onyx

New York—Billie Holiday opened at the Onyx Club on 52nd Street here three weeks ago with backing by the Cozy Cole trio which features Hank D'Amico on clarinet, Johnny Guarneri on piano, and Cozy, of course, on drums.

Service Wipes Out Hartford Hot Clubs

Hartford, Conn.—Tony Armentano's Playboys have been playing at Beckley's restaurant for the last two years and despite the gasoline shortage, they're still packing in the customers. Members of the combo are: Teddy Page, tenor; James Parrone, alto; Harold Bryant, bass; Johnny Olivieri, drums; and the leader featured on piano. Tootie Failla and Seb Shonty, reedmen, joined Ray Kinney's orchestra just as Murry Gottfried left to join the navy. . . . From a membership of over fifty, the Hot Music Guild of Hartford has lost all but four to the armed forces. . . . Joe Richards, one time cornetist for Jelly Roll Morton, has put his horn on the shelf in favor of defense work. . . . 'Tis said that Tony Pastor purchased a 20-room house in uppy West Hartford. —Hal Lowey

Captain Miller Digs One



Atlantic City, N. J.—Eager Beaver Boy is the title of the new tune which Captain Glenn Miller is digging here, with the assistance of A.C. Bill Lee. The captain is very busy these days, building bands for the army air force. Official A.A.F. Classification Center Photo.

Seek Ground Force Song



Washington, D. C.—David A. (Sonny) Werblin, vice president of the Music Corporation of America, visited the Army Grounds Force headquarters here recently to assist in the selection of an official AGF song. He is seen conferring here with Sgt. Michael Onofrio, formerly with Les Brown; Sgt. Kenneth Eakin, organizer of the Headquarters, Army War College post orchestra, and Private Karle Jaeger, former arranger for Horace Heidt.



The Critics' Choice is the name of the club and club paper for Ray Eberle and Bob Eberly. Miss Dorothy Thurber, 33 Windsor St., Springfield, Mass., is the proxy and she wants new members. Bernice Geelan is National President of the Billie Rogers' Fan Clubs and is anxious to have any prospective members write to her at 198-14 33rd Ave., Flushing, L.I., N.Y.

After a complete reorganization and elimination of inactive members, the Alvino Rey Fan Clubs have resumed again. Henry Wagner, 87 Ellwood St., New York 34, N.Y., is the president.

William P. Sullivan, 1 Erwin Pl., Caldwell, N. J., has started a Mickey Scrima Fan Club. He's the drummer with Harry James. All new members will receive a photo of Mickey, as well as a membership card.

Howard Gilbert, No. 156, Wrentham, Mass., is looking for Artie Shaw fans.

Bill Berman, 5001 - 10th Ave., Brooklyn, N. Y., is starting a Swing Club for such bands as Harry James, Glenn Miller,

Hot Lips and Red at Door

New York—Hot Lips Page and a six piece outfit moved into the Famous Door two weeks ago to share the bandstand with Red Norvo. Norvo's small jam group was on the danger list at press time with pianist Hank Kohout and drummer Specs Powell in line for quick army induction.

Another change at the Door was the absence of vocalist Linda Keene, former Basin Street, who was planning tentatively to take a jaunt to the west coast.

Woody Herman, Tommy Dorsey, et al.

Another Jimmy Dorsey Fan Club is well under way. Joseph Rogers, Jr., 2201 Amsterdam Ave., Apt. 1-K, New York City, N.Y., is the president and also editor of the club newspaper, Contrasts.

Although Sam Donahue is in the navy, his fan club is still going strong, with several hundred members boosting him and awaiting his return. President Catherine Giordano, 52 Drake Avenue, New Rochelle, N. Y., is still soliciting new members.

Station WOVW Westinghouse, Fort Wayne, Indiana, is sponsoring Donald C. Goins' (Y.M.C.A. Box 309, Fort Wayne) Hal McIntyre Club. The club is planning a new membership drive, offering a free copy of the first edition of its paper, Virtuoso, and new members will receive an autographed picture and a membership card.

President Joe Ketch, 263 Fifth Ave., Roebing, N. J., has given up his Charlie Spivak Club and will continue his efforts to make his Hal McIntyre Club successful. He is also offering autographed photos of Hal alone, the entire band and Hal's vocalists, Helen Ward and Al Nobel.

The original Gene Krupa Fan Club recently celebrated its fifth anniversary. Also, there was a change of officers—Audrey Edvardson, president, 156 Christie St., Newark, N. J.; Bea Creskoff, vice-president; Betty Whitfield, second vice-president and secretary.

Gerry Whitehead, 1110 Cleveland St., Evanston, Ill., is starting a fan club for Tommy Dorsey's vocalist, Liz Tilton, and wants all her fans to join.

Ed Smith, 116 W. Valley St., Union, N. Y., is the president of a Harry James club, which is more like a fraternity, he says, called the Alpha Beta Morons. This is strictly a "bachelor" club and they would accept any boys who would care to become honorary members.

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(Count Name, Address, City and State)

AT LIBERTY

SINGER—31 years old. 4F. Non-union. Charles Forrester, 9417-107 St., Richmond Hill, N. Y.

DRUMMER—18 years old. Union. 4F classification. Very good experience. Accept name bands only. Will travel. William Helmeier, Box 118, Duncansville, Pa.

ALTO SAX AND CLARINET—Semi-name band experience. Age 25. Union, excellent references, prefer large band. Double trumpet if necessary. Phone 232-J, Marion Carpenter, Statesboro, Ga.

4 GIRLS AND A BOY—A solid little orchestra. Ideal for a cocktail lounge or small dance hall. All specials. Available June 15th. Bookers write. Earl Paul, Manager, 728 Park Place, Niagara Falls, N. Y.

TRUMPET man available—17, union, local 636. Reads. Ad-lib. Experienced. Will travel. Write Lyle Grote, 921 Residence, Wallace, Idaho.

TENOR SAX-CLARINET—17, available now. Experienced. Nowak, 1088 B. Ridgeland, Oak Park, Ill.

TRUMPET PLAYER—17, Union. Will travel. Experienced. Bob Grubbs, 1223 Maple, Telephone Berwyn 1619, Berwyn, Illinois.

WANTED

GIRL OR MAN GUITARIST with draft deferment. To join trio working steady. Must travel. Fine pay. Send photo, details. Dorothy Joy, 6329 Fountain Ave., Hollywood, Calif.

GOOD GIRL MUSICIANS—Violin, viola, accordion. Doubling voice helps. State all. Hotel, pays well. Don't misrepresent. Samuel Sottile, 926 Burgess St., Ft. Wayne, Ind.

Send Birthday Greetings to:

June 15—Allan Reuss
June 16—Buddy Yeager
June 17—Bob Allen, Gene Cedric
June 18—Ray Bauduc, Freddie Knowles, Kay Kyser, Ray McKinley, Benny Payne, Billy Rauch, Babe Russin
June 22—Ben Pollack
June 23—Milton Hinton, Eddie Miller
June 24—Doc Goldberg, Phil Harris
June 25—Adele Girard Marsala
June 26—Ziggy Elman
June 27—Ben Homer
June 28—Gene Traxler
June 30—Grady Watts

Harry Bridges Sponsors Bunk

San Francisco—Repercussions of appreciation are still pouring forth as a result of the tremendous jazz concert at S.F.'s Geary theater last month featuring the once legendary Bunk Johnson, teacher and idol of Louis Armstrong. Fitted out with store teeth, a new suit and horn, Bunk was brought out from Louisiana for the occasion and because of the enthusiastic response and continued interest felt for the New Orleans jazz, Bunk wanted to make San Francisco his home. When local columnists found out Bunk would remain in San Francisco if he could find a job—any kind of job—they featured it as a touching human interest story.

Result: Bunk received a call the next day from Harry Bridges, west coast labor leader, who also boasts of a fine hot record collection, and wanted to know if Bunk was interested in going to work for the CIO at \$60 per week as a warehouse elevator operator. Bunk said "Yes, Mr. Harry."

But this "work" tie-up may be temporary because Bridges, realizing the importance of Johnson as a great jazz artist, is seriously considering enlarging the downstairs CIO bar to open a location for Bunk and a real jazz combination. Interesting to note the most amazed man listening to Bunk play was Louis Armstrong himself, who invited Bunk to take over his horn and band at Sweet's ballroom one night last month. The sensitive flawless solo that Bunk took on Basin Street had Louis and his band knocked out the rest of the night!

—Dore Rosenbaum

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Philly Swing Club Stages Big Bash

Philadelphia — Playing to an audience of long hairs and service men, with a stiffening of good hot fans, the Basin Street Swing Club of Philadelphia held its first annual concert last month.

Three bands played. The personnel read like "Who's Who in Jazz." Nobody was featured. They were all stars. The audience was small—the clubs angels had a little digging to do.

The concert lasted from 1:30 to 6. Here's part of the line-up: trumpets, Sidney DeParis, Bill Coleman, Chelsea Qualey, Jack Butler; trombones, Benny Morton, Brad Gowens, Sandy Williams, Wilbur DeParis; clarinets, Pee Wee Russell, Edmond Hall, Milt Mesrow; sax, Eugene Cedric; rhythm, Al Hall, Jack Bland, Danny Alvin, Sidney Catlett; piano, Art Hodes; Dick Carey, Ellis Larkin, and Sammy Price.

Sammy Price did most of the work, and deserves all of the credit for an important afternoon in local jazz history.

—Helen Washbourn

Dance Hall Is Now War Plant

Red Lion, Pa.—When dance hall owner A. P. Davey saw his patrons slipping away from jitterbug routines into march steps, it didn't take him long to catch on. He closed the hall, doubled its size, spent a lot of money outfitting the new building with machinery and started producing badly needed war materials, including valuable parts for marine engines. The cats may not be knocking themselves out in Red Lion anymore, but the steam is on the beam, anyway.

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Duke Ellington is "one of the greatest personalities in music." Professionals consider him 10 years ahead of his time. The highlight of his career was his band's unforgettable concert early this year at Carnegie Hall—the highest temple of music and goal of every great musician. The finest compliment we can pay to Ellington is that his music is a true expression of America—it is enjoyed by the longhaired music lover as well as by the wildest jitterbug.

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